S. C. Pepusch 7AA 6

A New and Easie

METHOD

To Learn to

Sing by Book:

WHEREBY

One (who hath a good *Voice* and *Ear*) may, without other help, learn to Sing true by NOTES.

Design'd chiefly for, and applied to, the promoting of PSALMODY; and furnished with variety of Psalm Tunes *in Parts, with* Directions *for that kind of Singing.*

LICENSED, 2 BBk

Jan. 29. 168½. *Rob. Midgley.*

LONDON,

Printed for *William Rogers*, at the *Sun*, against St. *Dunstan*'s Church in *Fleet-Street*, 1686.

3

1.6

Presented
by
Jr. John Hawkins
May 30. 1778

MVSEVM
BRITAN
NICVM

To the Ingenious and Hopeful

THOMAS FOLEY,

Eldeſt Son of the Worſhipful

THOMAS FOLEY, of *Witley*, Eſq;

AND ALSO

To the Vertuous Young LADIES

LETITIA and *ANNE*,

Eldeſt Daughters of the Worſhipful

PHILIP FOLEY, of *Preſtwood*, Eſq;

The AUTHOR (as an Acknowledgment of his Obligations to that Worthy Family, whereof theſe are Branches)

HUMBLY DEDICATETH

THIS

ESSAY.

To the Ingenious and Hopeful

THOMAS FOLEY,

Eldest Son of the Worshipful

THOMAS FOLEY, of Wales, Esq.

AND ALSO

To the Vertuous Young LADIES

LETITIA and ANNE,

Eldest Daughters of the Worshipful

PHILIP FOLEY, of Prestwood, Esq.

The AUTHOR (as an Admiral Sense of his Obligations to the Worshipful Family, whereof these are Branches)

HUMBLY DEDICATETH

THIS

ESSAY.

A 3

THE PREFACE.

AMONG *those Human Arts that are made use of in Divine Things, none is more immediately serviceable than* MUSIC, *which not only is admitted within the Walls of the Church, but also assists at the most Sacred Offices therein performed. Of what Esteem and Use in Divine Things it was of Old among the* Jews, *the Scriptures give us account, and largely afford the Subjects and Matter of their Song: The good King, and chief Psalmist, being therein characterized with the Title of,* The Sweet Singer of Israel. *Under the Gospel, we have both the Example of our Saviour at his last Supper, and the Commands of the Apostles, for Singing; and accordingly, in all Ages since hath it been practised by Christians. The*

The Preface.

Nature and Effects of Muſic, *are ſuch as commend it to ſo honourable Service*; Motion, Proportion, Concord, *and* Harmony, *being the very Soul of it, and to excite and expreſs the beſt Affections, its genuine Effects.*

Of all kinds of Muſic, *that expreſs'd by Human Voice hath the precedence, as being moſt ancient and natural. Nature affords us Organs, both to expreſs and entertain its Melody; yet herein, as in other caſes, Nature is to be perfected by Art and Induſtry. A Ruſtic, tho' he may have Natural Parts, and a Soyl for Learning, is yet, if illiterate, incapable of Converſe with Scholars, or enlarging his Knowledge by Books: In like manner, tho' a perſon have naturally a good Voice and Ear, yet without ſomething of Art, will he be incapable of Muſical Conſort or Learning, more than what (as a Parrot) he gets by rote.*

That ſo few perſons (out of Cathedrals) underſtand Prick-Song, *a main reaſon is, the Obſcurity and Confuſion in the Method commonly taught, wherein the following Particulars make it a long Drudgery to attain Proficiency.*

1. *At*

The Preface.

1. *At firſt ſight, we have preſented a long Bead-roll of hard and uſeleſs Names, to be conn'd backward and forward in the* Gam-ut.

2. *When this Drudgery is over, follows a worſe, to learn the differing Names of the Notes, according to the ſeveral places of* Mi, *which in each Cliff hath three ſeveral Stations, being one while in* B, *another while in* E, *another while in* A, *the other Names* (Fa, Sol, La,) *attending its motions.*

3. *When you are paſt theſe two, and can name your Notes three manner of ways, you are yet to ſeek for the chief thing, the Tuning of them, if you have not a Maſter at hand to lead you with his Voice or Inſtrument.*

As to the Notes Names, and the Cliffs, ſee the *Old* and *New ways* compared in a *Table* at the end of *Chap. IX.*

4. *A fourth Difficulty ariſes from the many Cliffs, which no leſs than ſeven ways change the places of the Notes upon the Lines and Spaces, and makes it a moſt tedious thing to be perfect in all, or but ſome of them.*

The

The Preface.

The removal of these Difficulties, and thereby the Encouragement of Learners, is that which I have endeavoured in this Essay: What I have done in order thereto, I shall here give the Reader some account of.

First, as to the Gam-ut, *omitting the old Names of the Notes as unnecessary, I retain only the Letters of the Alphabet, by which the Notes are therein express'd: These Letters being seven,* A, B, C, D, E, F, G, *I assign them as Names for the seven Musical Notes, taking only the liberty (for better sound-sake, and indication of the Half-Notes places) instead of calling these three Letters,* A, E, F, *as in the Alphabet, to name them* La, Le, Fa. *When a Flat or Sharp alters the nature of a Note, its Name also admits the like alteration, yet so as to keep the Letter belonging to the Line or Space, thereby making the Change to be no trouble to the Memory, but an help to sing the Notes in Tune. So* B *being sometimes sharp, and sometimes flat, I call it* B *when it is sharp, and* Be *when it is flat, as in* [Begin, Before,] *with a softer sound, and therefore the more agreeable to a flat or soft Note, as the other is to a sharp. The like is done by* C. E *being a Vowel, hath*

before

before it, when ſharp an L, *and when flat an* M. *By this means, we have ſeven diſtinct Names for the ſeven Notes, keeping always the ſame places in each Cliff, and thoſe Names ſuch as both comply with the* Gam-ut *ſo much as is needful, and alſo with the Alterations that are made by Flats and Sharps, without burthen to the Memory.*

That there ſhould be ſeven diſtinct Names for the ſeven Notes, is ſo reaſonable, that it is juſtly to be wondred at, that the Writers of Muſic *ſhould generally aſſign no more than* four *or* ſix: *This ſome have complained of, particularly our Learned Dr.* Wallis, *in his Appendix to* Ptolemy's Harmonies, *by him publiſhed, pag.* 288. " Sed omnino deeſt vox ſeptima " pro ſedibus *Ff* voce deſtitutis; (nam " quod ibidem habeantur *Fa Ut*, id eſt, " alterius ſyzygiæ:) —— *Quod mirum eſt* " *Guidonem non vidiſſe & præcaviſſe.* Re- " centiores aliqui (inter quos Merſen- " nus) ſupplent vocem *ſi* aut huic ſimi- " lem.

The next thing, wherein I have endeavoured to facilitate the Learner's Task, is, by ſhewing a way to Tune the Notes aright in any Octave, *or* Cliff, *without the help of a Maſter or Inſtrument:*

ſtrument: To which, I require no more in the Learner, but that he have either heard, or can ſing the Notes of SIX BELLS. *He who hath not Natural Muſic enough to do this, (eſpecially in this* Ringing Iſland, *as ſome have called it) may be ſuppoſed not ſo deſirous of the Art, as to concern himſelf in this or any other method.*

The reaſon why I chuſe Six *Notes, rather than Five, Eight, or any other Number, is, becauſe the* Half-Note *more naturally and eaſily falls in its right place in* Six, *(viz. between the third and fourth Notes) than in any other number of Notes, it being not eaſie to ſing them falſe, as any one that tryes will find: The reaſon is, becauſe if the* Half-Note *be miſplaced, it muſt be by* Singing three whole Tones ſucceſſively, *which is both* unpleaſant upon an Inſtrument, *and* difficult to the * Voice. *As for* Five *Notes or Bells, the Semitone may be either between the ſecond and third, or between the third and fourth, and ſo can be no*

* Amiſſio autem triplicati Toni, etſi ad perficiendum ubique Diapaſon neceſſaria, *dura tamen fuit canentibus*, unde ad talem duritiem temperandam Artifices diviſere tertium illum tonum in ſemitonia *Oughtredi* Elementa Muſicæ inter Opuſc. Sect. 25.

no certain guide: And for Eight, *they contain two Semitones, and those in no certain places. Taking therefore* Six Notes, *or the Tune of* Six Bells, *for the Clue to lead the Learner by, I have applied them to the leading him through all the places on the Staff of Lines in each* Cliff, *both without and with* Flats *and* Sharps. *The conveniency and sufficiency of this Method any one may be satisfied of, who a little considers it. Notwithstanding that nothing may be wanting that can be used as an help, I have shewn how to express the Notes upon a* Bass-Viol. *To these Directions, they that can procure a Master, they will be an help both to him and the Learner, in the more speedy and easie attaining their Ends.*

The third thing I have taken in hand, is reducing the many Cliffs *to as few as might be, or (which is the same) to shew how to sing true the Notes prick'd in a* Cliff *one is a stranger to, as if they were in another better known. To this purpose, I have made a* Table, *by which all the other* Cliffs *are reduced to the* Treble *and* Bass; *so that he who hath learnt in these only, may be able to sing his* Notes *true, tho' prick'd in other* Cliffs.

The

The course I take for effecting this, is by the help of the usual Flats *and* Sharps, *to bring the* Half-Notes *into the same places of a Staff, tho' sign'd with differing* Cliffs. *By which means, tho' the Notes be sung in another Key, and therefore called by other Names; yet the* Semitones *being accordingly set in due places by regular* Flats *or* Sharps, *the Tune will be truly expres's'd by the Voice. I know this way is not wholly practicable upon Instruments, especially such as have fixed Stops, which will seem out of Tune when Lessons are played in a wrong Key: But the Voice being at liberty, will naturally rectify those small inequalities of greater and lesser* Tones *and* Semitones, *which on an Instrument, being misplac'd, dissatisfy the Ear.*

In the Conclusion, For a Praxis, *I have added several* Psalm Tunes *in Three Parts, with Directions how to sing them, to promote that most harmonious and delightful kind of Singing. This requires somewhat more Skill than the Common way, yet is easie enough, at least for a select Company of Persons, with good Voices to attain unto. It would therefore be a commendable thing, if Six, Eight, or more, sober young Men that have good*

Voices;

Voices, would aſſociate and form themſelves into a Quire, ſeriouſly and concordantly to ſing the Praiſes of their Creator: A few ſuch in a Congregation (eſpecially if the Clark make one to lead) might in a little time bring into the Church better Singing than is common, and with more variety of good Tunes, as I have known done.

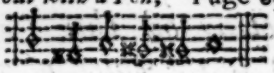
'Tis pity we have not a better Tranſlation of the Singing Pſalms *publickly in uſe; however, for Private Families there are ſeveral well done, eſpecially the laſt by Mr.* Patrick, *which hath met with a general and deſerved Eſteem. He hath put more of the Pſalms into the Metre of the Hundredth, than were in the old Tranſlation, for the ſake both of the Meaſure and Tune, which are both good. This Tranſlation, together with Mr.* Barton's *Hymns, will abundantly furniſh ſuch with apt Matter, whoſe Piety and Tunable Voices ſhall diſpoſe them to Pſalms and Spiritual Songs. The promoting of this (as to the Tune and Melody) is the chief of my deſign in this Eſſay. If therefore any Reader come with no better ends, than to accompliſh himſelf to bear a Part in a Drunken Catch, a Smutty or Atheiſtical Song, I aſſure him, there's not a Word here*

deſign'd

deſign'd for his ſervice, 'till upon better thoughts a Penitential Pſalm *ſhould ſeem more ſuitable.*

I have only this farther to acquint the Reader with, That I have not truſted wholly to my own Judgment, (tho' confirm'd by Experiments made) but have communicated theſe Papers to Perſons of Skill and Eminency, whoſe Approbation hath been my Encouragement to Publiſh them, with hopes, that they may be ſerviceable to unprejudic'd Learners.

ERRATA.

PAge 27. *in the ſecond and third Lines, inſtead of* D ; *read* B. *Page* 48. *line* 13. *for* [is in time to a Semibreve,] *ſhould be* [is equal in time to a Semibreve:] *The word* Equal *may be added with a Pen at the beginning of the line.* Page 62. *in the firſt Staff and ſecond Cliff* *there ſhould be another Flat thus* : *Alſo in the fifth Staff following, the fourth Cliff* *ſhould have another Flat thus* . Page 66. *under the third Staff, the* (c) *in* Be *may be ſtruck out with a Pen,* Page 89. *laſt ſix Notes of the Tune ſhould be thus* 

A New and Easie

METHOD

To Learn to

Sing by Book.

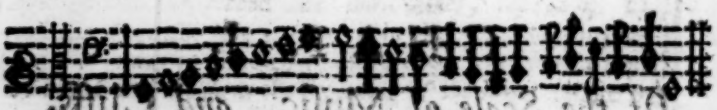
CHAP. I.

Of the Scale of Musick, *and* Cliffs.

I Shall not trouble the Practical Reader with a Mathematical Account of *Intervals*, or how *Eights* are the same, and how they differ. It will be sufficient to observe to him, That there are seven Notes in *Musick*, which are commonly express'd by these seven Letters of the Alphabet, *A, B, C, D, E, F, G*; if a Voice or Instrument rise or fall gradually more than seven Notes, the fol-

following *8th*, *9th*, *10th*, *&c.* will proceed in the ſame order, and bear the ſame relation each to other as the *1ſt*, *2d*, *3d*, *&c.* to which they are reſpectively Eighths or *Octaves*, and that hence every eighth Note being alike in nature, is called by the ſame name with that to which it is an Eighth, whether above or below it.

That the various Muſical Compoſitions out of theſe Notes may (as Languages) be communicated by Books and Writing, certain *Lines* and *Characters* are deviſed and made uſe of by *Muſicians*, of which you have here an Example.



In this Example (till we come to the Particulars) you may obſerve theſe things in general. *Firſt*, That the Characters at the beginning of the Lines are called *Cliffs* or *Keys*, opening and ſignifying what Part or Pitch of Voice, *viz. Treble*, *Mean*, or *Baſs*, the Notes properly belong to, and alſo on what Line or Space each of the ſeven Letters is placed. *Secondly*, That the five Lines and Spaces between them ſerve as Steps whereon

to

to expreſs the degrees of Sound, or Notes aſcending and deſcending. Thirdly, That the Characters you ſee upon the Lines and Spaces ſtand for the Notes themſelves, and their different *form* expreſſes their *Quantity*, whether longer or ſhorter.

Your buſineſs therefore in this and the following Chapters will be, Firſt, In the *Gam-ut* to learn the uſe of the *Cliffs*: Secondly, To learn the names of the Lines and Spaces, that you may readily know what to call a Note ſtanding upon any of them: Thirdly, To ſing thoſe Notes in right Tune, both by degrees and leaps: And laſtly, How to give each Note its due Quantity of Time.

Having premiſed this in general, to give the Learner a proſpect of his Task, I ſhall proceed to ſay ſomething of the *Gam-ut* as far as is neceſſary to my deſign; which is, That you may underſtand thereby the uſe of the *Cliffs*, and the Order and Diſtances in the *Notes* as they ſtand together in a Body.

The Gamut or Scale of Musick.

This Scale (consisting of eleven Lines with the intermediate Spaces) contains the places of all the Notes ordinarily made use of in Vocal Musick. In the first Column you have the old Names, which I only set down, that you may see what they are. The second Column shews, which of the seven Letters belongs to each Line and Space. The third Column

Column contains the *Cliffs*, or *Signed Keys*, and ſhews how many Degrees or Notes they are one above the other; which being known, the other degrees of Diſtance are eaſily computed.

Five of theſe Lines, with their Spaces, are commonly ſufficient for the pricking of any Tune, therefore is the *Scale* divided into three Staves or Parts, compaſſed in by Arched Lines. Of theſe, the lower Five belong to the *Baſs*, and are known to do ſo by this mark 𝄢 upon the Line of *F*, commonly called therefore the *F fa ut* Cliff or Key, opening to us what Letters ſtand upon the other Lines and Spaces, as will be ſhewn in the next Chapter.

The upper five Lines contain the higheſt Notes, and belong to the *Treble*, or higheſt Part: The Key to theſe Lines is 𝄞, or ſometimes *G ſ*, on the lower Line ſave one. The *Tenor* or Middle Part takes in commonly two of the upper or *Treble* Lines, and two of the *Baſs* Lines, having one only in the middle proper to its ſelf, on which is ſet this mark 𝄡 for the *Cliff*; its proper place is the middle Line, but is oft ſet on one or other of the other Lines, which ever the *Cliff* ſtands upon, that Line is the place of *C*,

and the other Lines are to be reckoned accordingly. Sometimes also the *Bass* Cliff is removed to the middle Line, and then that Line is *F*, *&c.* This shifting of the *Cliffs* is troublesom; but general use having made the knowing of them necessary, you must at least *understand* the manner of them.

CHAP. II.

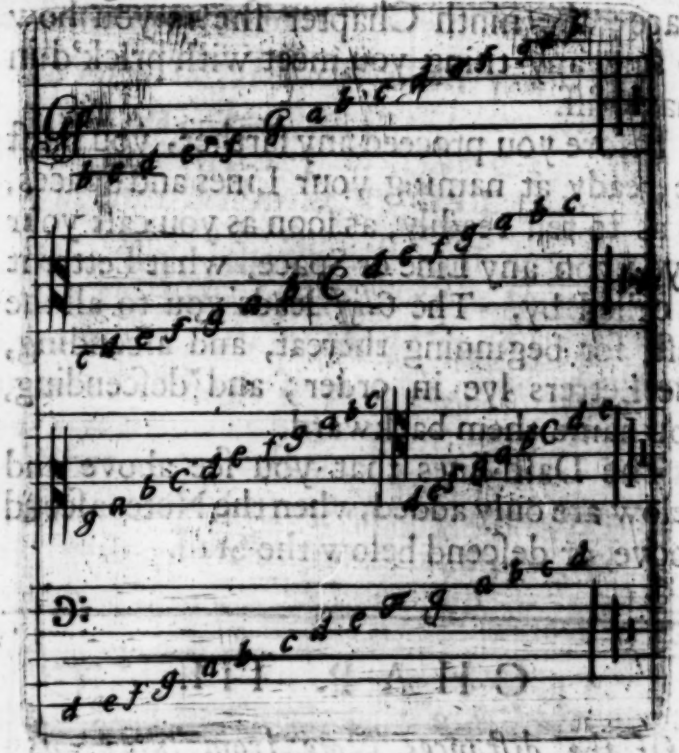
Of the Names of the Lines *and* Spaces.

HAving shewed you in the *Gam-ut* how the Notes lye together in a Body, I shall now take them into Parts according to the three *Cliffs*, beginning with the uppermost as most common. And here your first business will be to learn the Names of your *Lines* and *Spaces*, which the *Cliff* or *Key* opens to you.

The Names are seven, express'd in these seven Letters, *A*, *B*, *C*, *D*, *E*, *F*, *G*, which (for better Sound-take and Reasons hereafter to be given) you must call La, Be, Ce, De, Le, Fa, Ge, pronouncing Fa broad, as in *Fall*, *Falcon*, *&c.* These or the like Names are given to the Notes, both because the

Voyce

Voyce is beſt put forth in expreſſing ſome Syllable, and alſo that the ſeven Notes might be known by as many diſtinct Names. Their places in the three *Cliffs* are as in theſe Examples.



It will be convenient that you begin with and keep to one *Cliff* only at the firſt, which you pleaſe, or which beſt agrees with your Voice for a pitch high or low; when you

have gone through all the Rules, and are perfect in that, you may proceed to the other.

You need not trouble your ſelf with the *Tenor* or *C* Cliff, which keeps no certain place; the ninth Chapter ſhews you how to ſing any thing you meet with prick'd in that Cliff.

Before you proceed any farther, you muſt be ready at naming your Lines and Spaces, ſo as to tell readily, as ſoon as you caſt your Eye upon any Line or Space, what Letter it is called by. The *Cliff* leads you to all the reſt, for beginning thereat, and aſcending, the Letters lye in order; and deſcending, you name them backward.

The Daſh lines that you ſee above and below are only added, when the Notes aſcend above, or deſcend below the Staff.

CHAP. III.

Of the diſtances Note from Note, as to Sound.

THE diſtances of Notes one from another, as to ſound, are not all equal, but in

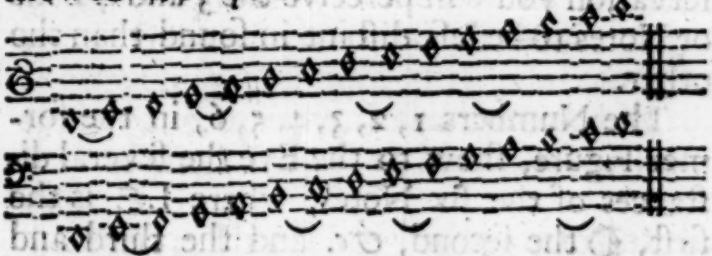
in the riſing or falling of any eight Notes, there be two leſſer diſtances called *Semitones* or Half Notes, which muſt be well known by their places in the Staff of Lines.

The better to remember them, take the Rules in theſe Rhimes.

In ev'ry Octave *half Notes two*
There are, the which their Places ſhew;
One half Note is from B *to* C,
The other lies 'twixt F *and* E.

This Rule ſhews the ordinary places where the half Notes are to be ſung, when there be no *Flats* or *Sharps* ſet on the Lines, to wit, between B and C, and between E and F.

What is to be done when you have theſe marks (♭) and (♯) upon the Lines, ſhall be ſhewed in *Chap.* 6.



In theſe Staves you have the Notes gradually aſcending, of which thoſe Pairs marked with Arches are diſtant half a Note.

This

This Figure represents to the Eye the distances of the seven Notes one from another, the Letters guiding you to the Particulars; where, as you see 𝔅 ℭe, and L𝔈 ℱ𝔞, lying nearer than the rest, so are their sounds to be nearer.

That you may with your own Voice express, and thereupon observe the difference between whole and half Note distances, sing these six words, *One, two, three four, five, six*, distinctly in the Tune of *Six Bells*, and after you have done so several times sing only 1, 2, 3, 4, and stop there, repeating 3, 4, by themselves for they are distant in sound a *Semitone*, all the rest are a *Tone* or *whole Note* distant each from the next. By a little observation you will perceive the 3 and 4 Bells or Notes to be less distant in sound than the other.

The Numbers 1, 2, 3, 4, 5, 6, in the former Figure, shew to the Eye the several distances of the six Notes, where L𝔈 is the first, 𝔇 the second, *&c.* and the third and fourth are ℭe, 𝔅, distant half a Note or Tone.

CHAP:

CHAP. IV.

Of Tuning the Notes.

Sect. 1. THE readieſt way to learn to tune your Notes aright, is by following either the Voice of one skill'd in *Muſic*, or ſome tuned Inſtrument that hath Frets or Keys, which are the only ways hitherto made uſe of, that of a Maſter being moſt common; but becauſe (in the Country eſpecially) oftimes none of theſe can be had, the following Directions are laid down, which may ſuffice for one that hath a Muſical Ear. The only poſtulate is, That the Learner hath ever heard, or can ſing, the Notes of *Six Bells*, which Requiſite I think few are without, whoſe Genius inclines them to *Muſic*.

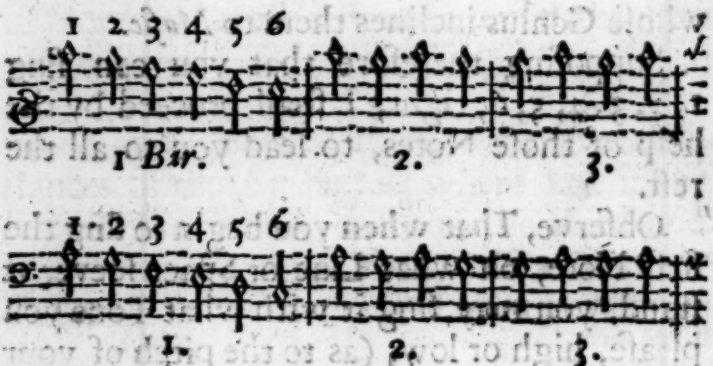
Suppoſing therefore that you can ſing 1, 2, 3, 4, 5, 6, right, I ſhall proceed by the help of thoſe Notes, to lead you to all the reſt.

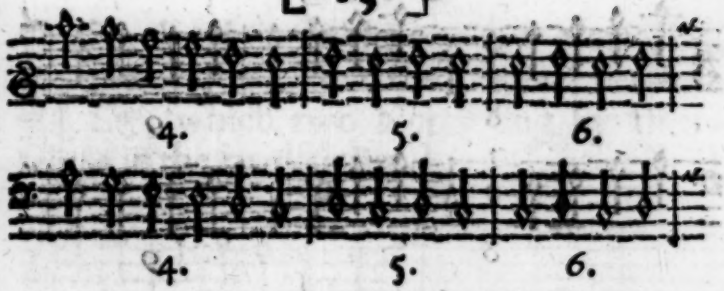
Obſerve, That when you begin to ſing the firſt Note, on what Line or Space ſoever it ſtand, you may ſing it with what Tone you pleaſe, high or low, (as to the pitch of your Voice)

Voice) with this Caution, That you count how many Notes you have above or below it, that the pitch of your Voice may be ſo as to reach both, without ſqueeking or grumbling. After you have tuned the firſt, or any one Note, all the reſt follow neceſſarily in their due diſtances above and below it.

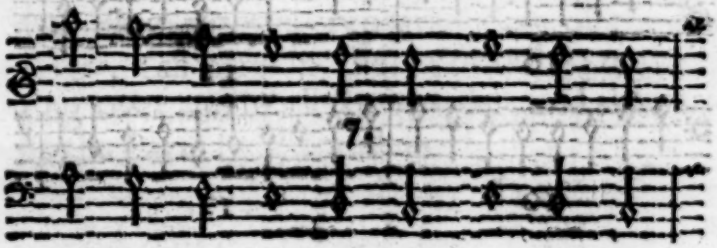
Example I. For applying of the Six Notes.

Begin with the firſt Bar, and with your Voice high, ſing the ſix Notes you ſee on the Staff ſeveral times, calling them by the Numbers over, *viz.* 1, 2, 3, 4, 5, 6, as you did in the former Chapter; which when you have done, ſing the ſame Notes, calling them by their Names, La, Sol, Fa, Le, Do, Re, in the Tune of *Six Bells*.



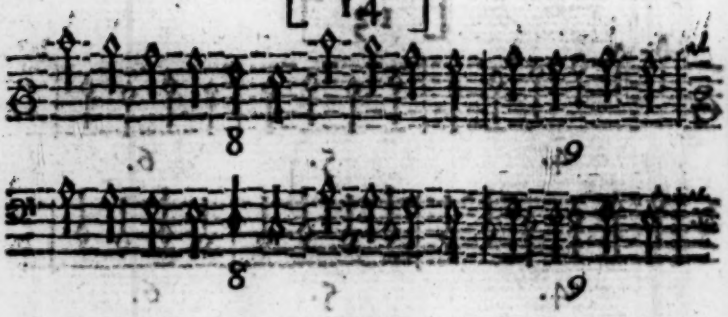


2. In the ſecond and third Bars ſing the two firſt Notes of the *ſix* by themſelves, both forward and backward. In the fourth Bar repeat all *ſix*, and in the fifth and ſixth Bars repeat the two laſt Notes, D, Ce, both forward and backward. Theſe Notes are diſtant a whole Tone, which diſtance, by often repeating theſe Notes in the ſecond, third, fourth, fifth, and ſixth Bars, you will the better know and diſtinguiſh from leſſer.

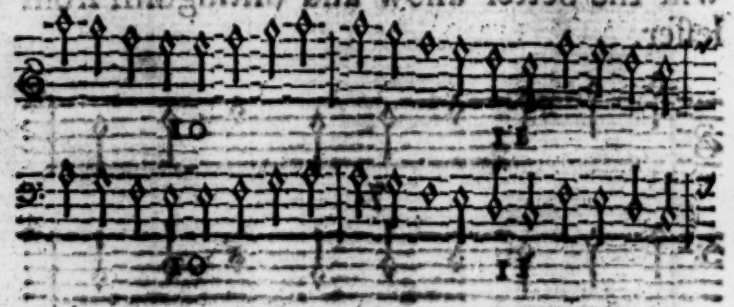


In the ſeventh Bar, after all *ſix*, repeat the three laſt often over, firſt down, LE, D, Ce; LE, D, Ce, *&c.* and then backward, Ce, D, LE; Ce, D, LE, *&c.*

In



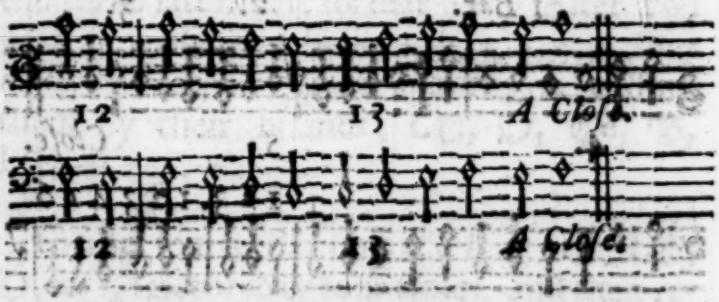
In the eighth Bar, after all *six*, repeat often the four first, La, G, fa, Le, and in singing them, observe especially the two Notes fa, Le, because their distance is a *Semitone*; therefore afterwards in the ninth Bar, sing them by themselves so often, till you have fix'd in your fancy their distance, for this you will find the hardest thing, to sing true the *half Notes* in their places.



In the tenth Bar, sing the four first Notes both down and up.

In the Eleventh Bar, first sing the six Notes in order, then repeat the four last, fa, Le,

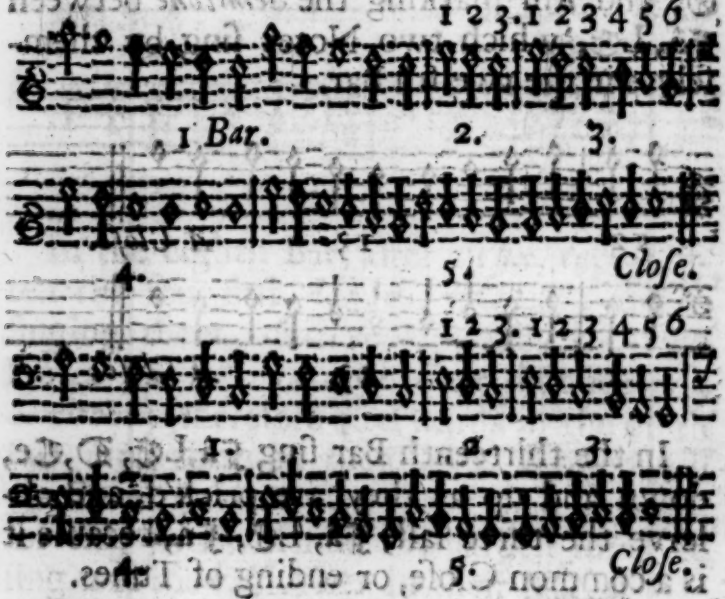
D, Ce, leaving out the two first Notes, La, G, and still marking the *Semitone* between Fâ, Le, which two Notes sing by themselves in the twelfth Bar.



In the thirteenth Bar sing Fâ, Le, D, Ce, down and up as they are prick'd, and observe the three last, Fâ, Le, Fâ, because it is a common Close, or ending of Tunes.

Note, If any where you doubt whether you sing right a repeated part of the *Six Notes*, (as here in the 11*th* and 12*th* Bars) sing over again all six in order, and then try at the Parts by themselves.

Example II.



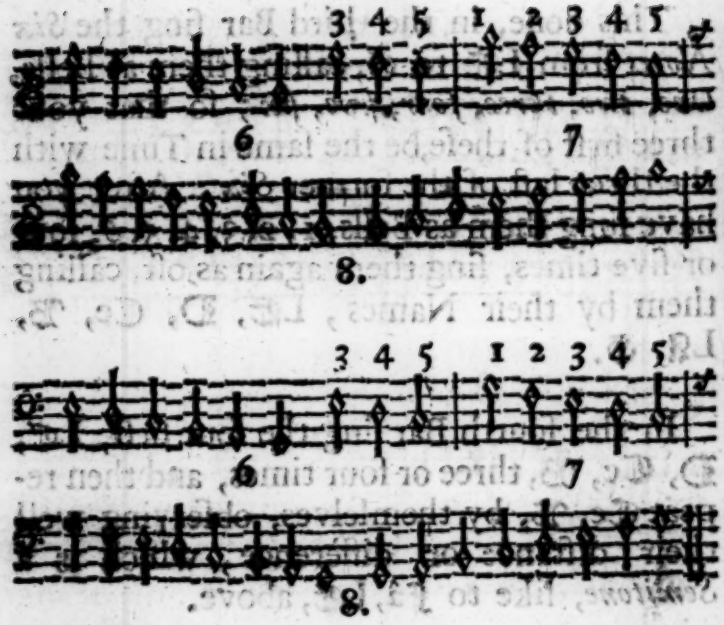
Sect. II. Having often gone over the former Examples, you may now proceed by the same Clue of the *Six Notes* to descend three Steps lower, *viz.* to G, which is an *Octave* to the second Note of the first *Six*.

1. In the first Bar begin with a high pitch of your Voice, and having sung (as in the former Examples) La, G, Fa, Le, D, Ce, leave out La, and sing only the five last; then in the second Bar repeat only the three last, Le, D, Ce, but call them not now Le, D, Ce, but *One, two, three*, altering the Names, but not the Tune. This

This done, in the third Bar ſing the *Six Notes* from LE to G, calling them as Bells, *One, two, three, four, five, ſix*; ſo that your three firſt of theſe, be the ſame in Tune with the three laſt of the former *Six*: After you have ſung them as Bells, 1, 2, 3, 4, 5, 6, four or five times, ſing them again as oft, calling them by their Names, LE, D, Ce, B, LA, G.

In the fourth Bar ſing the four firſt, LE, D, Ce, B, three or four times, and then repeat Ce, B, by themſelves, obſerving well their diſtance or difference, which is a *Semitone*, like to Fâ, LE, above.

In the fifth Bar, after you have ſung all ſix, repeat the four laſt, Ce, B, LA, G, often over, keeping them in the ſame Tune that they had in all ſix; ſo ſhall Ce, B, be diſtant half a Note: Then ſing them backward, G, LA, B, Ce, repeating B, Ce, at the end, as you did LE, Fâ, in the 13*th* Bar before.



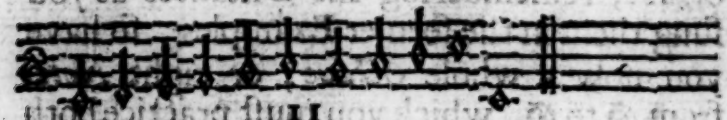
In the ſixth Bar, after you have ſung all ſix in order, ſing the three firſt, L℄, D, C℄, and ſtop there; then ſing thoſe three over again in the ſame Tune, calling them not L℄, D, C℄; but, *Three*, *four*, *five*, ſeveral times: Then proceed to the ſeventh Bar, and adding two Notes above, ſing them as five Bells, *One*, *two*, *three*, *four*, *five*, three or four times, and then call them by their Names, G, Fâ, L℄, D, C℄. This done, proceed to the eighth Bar, and to the other five, add B, L♮, G, to make up an

Octave,

Octave, remembering the Diſtances as you ſung them in the former Examples; ſo have you now a whole *Octave*, or eight Notes from G to G, which you muſt practice both down and up; and when you are perfect in it, ſo as to ſing your Diſtances true, with the *Semitones* in their right places, the following Directions will lead you through the reſt of the Notes to ſing any other *Octave*, beginning at any other Letter.

In the ninth Bar begin at Lℰ again, and begin the ſix Notes, Lℰ, D, ℭe, B, L𝔄, G, in order; which done, repeat the two laſt Notes, L𝔄, G, by themſelves: Then proceed to the tenth Bar, and ſing theſe ſix, L𝔄, G, Fâ, Lℰ, D, ℭe, ſo that L𝔄 and G be the ſame in Tune as they were in the former ſix.

If your Voice will not reach to ℭe at the pitch you began the firſt Bar, ſing as far as you can, or begin Lℰ in the ninth Bar higher, ſinging theſe three laſt Bars diſtinct from the foregoing.



In the eleventh Bar ſing your laſt ſix Notes backward, Ce, D, LE, Fâ, G, LA, riſing from Ce to LA; then going one Step backward to G, riſe to Ce, (as in the fifth Bar before) which is an *Octave* or *Eighth* to the lower Ce.

I have omitted theſe three laſt Bars in the *Baſs* Cliff, becauſe the Notes would run too far below the five Lines.

Thus are you gone through all the Notes upon the five Lines and their Spaces, with the half Notes in their own places; in practiſing upon which, make not too much haſt, but by often Repetitions fix in your fancy the diſtances Note from Note.

CHAP.

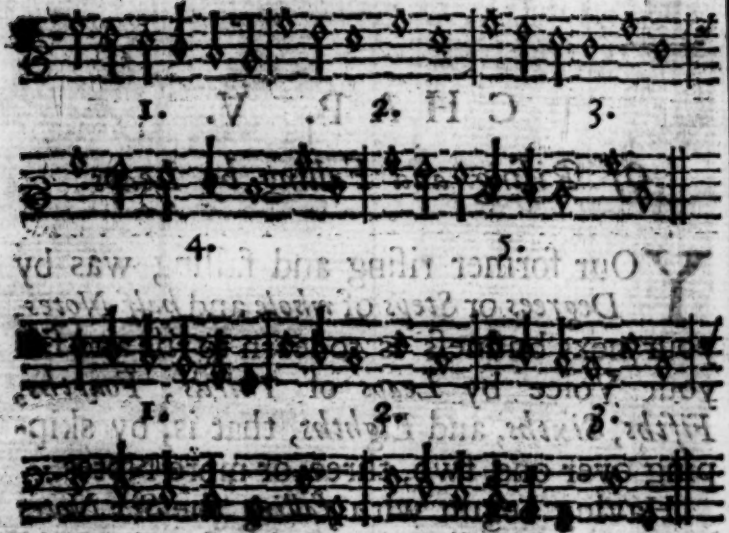
CHAP. V.

Of Riſing and Falling by Leaps.

YOur former riſing and falling was by *Degrees* or *Steps* of *whole* and *half Notes*, your next buſineſs is to learn to riſe and fall your Voice by *Leaps* of *Thirds*, *Fourths*, *Fifths*, *Sixths*, and *Eighths*, that is, by skipping over one, two, three, or more Notes.

Having begun with *falling* the *Six Notes* by Steps, I ſhall proceed the ſame way in ſetting down the *Leaps*.

Note: That in ſinging theſe following Examples, it will be convenient in the paſſage by degrees, to give thoſe Notes a longer time of prolation, which are to be repeated in the *Leap*, that their Tune by themſelves may the better be remembred: Therefore have I in the Examples pricked the Notes of the *Leap* in *Semibreves*, which are longer Notes than the other with Tails, called *Minims*.



Begin with the first Bar; where, having sung the *six Notes* once or twice, begin them in the second Bar, and stop at the third Note, singing only L E, D, Ce; after which, it will be easie to skip over D, and sing L E, Ce, which distance, being two whole Tones, is called a *Greater Third*.

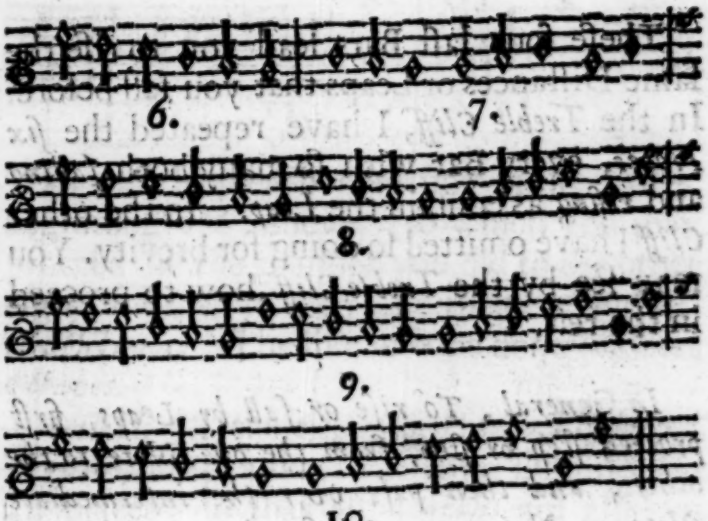
In the third Bar, you may first sing over the *six Notes*, as in the first, and then sing only these four, L E, D, Ce, B, stopping at B; this done, sing L E, B, omitting D and Ce: But that you may be sure you tune them aright, go often over all *six*, and then

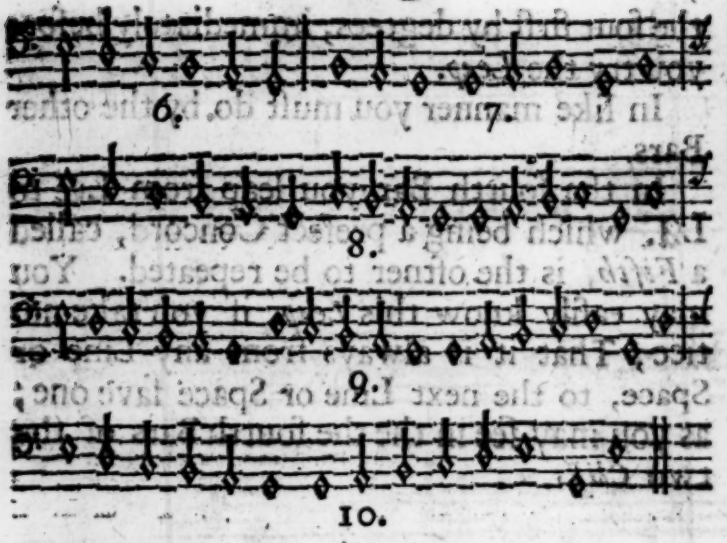
the

the four first by degrees, immediately before you try the *Leap*.

In like manner you must do by the other Bars.

In the fourth Bar you leap from Lc. to La. which being a prefect Concord, called a *Fifth*, is the oftner to be repeated. You may easily know this *Leap*, if you take notice, That it is always from any Line or Space, to the next Line or Space save one; as you may see in the the fourth Bars of the two *Cliffs*.



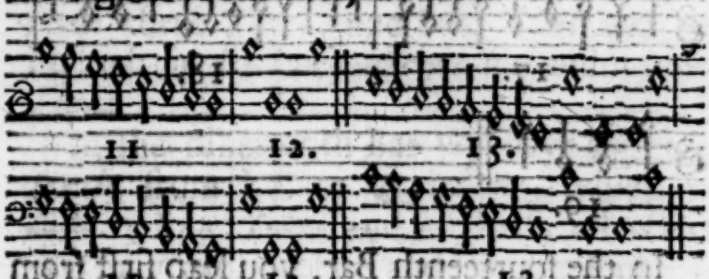


These four laſt Bars lead you to riſe the ſame Diſtances or Leaps that you fell before. In the *Treble Cliff*, I have repeated the *ſix Notes*, every Bar with ſo many both *falling* and *riſing* as contain the *Leap*. In the other *Cliff* I have omitted ſo doing for brevity. You may ſee by the *Treble Cliff* how to proceed in the reſt.

In General, To riſe or fall by Leaps, firſt proceed ſtep by ſtep, from the one Note to the other, and then paſs over the intermediate Note or Notes; as you ſee done in the Examples.

There

There is yet remaining to be ſung an *Octave*, (the chief Concord) for which, look back to the ſixth, ſeventh, and eighth Bars of the ſecond Example of the laſt Chapter, and the Directions belonging to them: by which, having ſung *eight Notes* in order, falling by degrees, it will be eaſie to leap from the firſt to the eighth, and from the eighth to the firſt, as here.

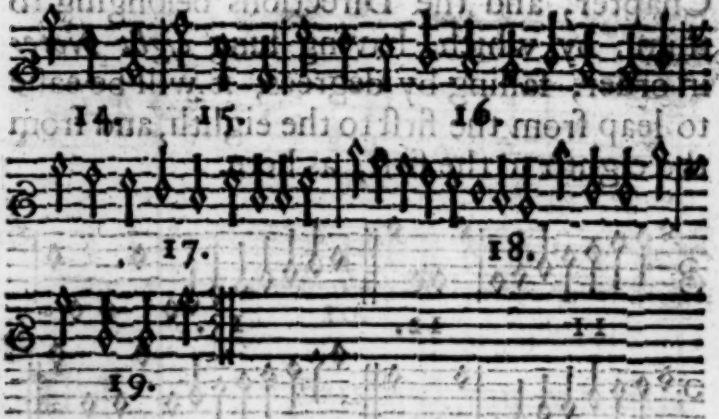


In the thirteenth Bar, ſing eight Notes, beginning a C e above, (to which you may proceed in the manner you did to the other eight, from C to G,) and then riſe and fall the *Octaves*. The like may be done in other *Octaves*.

Sect. II. Of theſe *Leaps*, a *Fourth*, *Fifth*, and *Eighth*, keep always the ſame Diſtances in all places; ſo that all *Fourths* are alike in Tune; in like manner, all *Fifths*, and all *Eighths*; but as to *Thirds* and *Sixths*, they

have

have a *Greater* and *Leſſer*; *viz.* a *Greater* and *Leſſer Third*, and a *Greater* and *Leſſer Sixth*; as will appear in the following Examples.



In the fourteenth Bar, you leap firſt from G to D, which is a *Fourth*, whoſe diſtance is two *Tones* and an half; *viz.* from G to Fâ, and from LE to D, are each a *Tone*; and from Fâ to LE a *Semitone*. In like manner in the fifteenth Bar, from Fâ to Ce is a *Fourth*, of equal diſtance with the other; for from Fâ to LE is a *Semitone*; and from LE to D, and from D to Ce, are two *Tones* more; and ſo will you find the *Fifths* and *Eighths* to have the ſame diſtances, though in different places, if you reckon the intermediate Diſtances.

In

In the end of the ſixteenth Bar, you have a greater *Third* from D to G, riſing and falling. Theſe Notes D and G, are diſtant two whole Tones.

In the ſeventeenth Bar you have a leſſer *Third*, *viz.* from E to A, they being diſtant but a *Tone* and a half.

In the eighteenth Bar you have a leſſer *Sixth*, from G above to E, they being diſtant three *Tones*, and two *Semitones*, or (which is all one) a *Fourth*, and a leſſer *Third*.

In the nineteenth Bar you have a greater *Sixth*, from E to G below, which are diſtant four *Tones* and an half; all which you may eaſily count, and ſee repreſented to the Eye in the *Scales* in the fifth Chapter.

Of theſe Diſtances, an *Eighth* and *Fifth* are called *Perfect Cords*, two Notes being diſtant an *Eighth* or *Fifth*, and ſung or play'd together, yielding a moſt pleaſing Harmony to the Ear. A *Third* and *Sixth* are called *Imperfect Cords*, or leſs pleaſing; the other Diſtances are *Diſcords*, of a harſh and unpleaſant ſound.

CHAP.

CHAP. VI.

Of Flats and Sharps.

Sect. I. IN the former Examples the two *Semitones*, or *Half-Note Distances*, were in their proper places, *viz.* between B, Ce, and LE, Fa; which places they do not always keep, but are shifted variously, sometimes one, and sometimes both. When the *Semitones* are thus shifted, is known by these marks (♭) and (♯), called a *Flat* and a *Sharp*, or (as in the Latin) a *Hard* and *Soft*.

When you see this mark (♭) set upon Line or Space at the beginning of the Staff, it denotes, that all the Notes upon that Line or Space through the whole Song, are to be sung half a Note lower than otherwise they should have been: But if in the middle of a Tune it be set before some one Note, it only flattens that Note.

There be two places where *Flats* are commonly set, *viz.* B and LE; and then B

is

is brought nearer to A, and LE to D. In this case, that there may be a correspondency between the Names and the Notes, and thereby the Names be a help to the right tuning of them, I have assigned two different Names to each, yet so, that the Letter it self is not changed; and therefore the Names of the Lines and Spaces, both *Flat* and *Sharp*, are easily remembred, without the trouble that arises from the confused shifting of *Sol*, *La*, *Mi*, *Fa*, in the old way.

The difference you are to make, is this: That when B hath no *Flat* upon it, you call it B, as you do in the Alphabet; but when it is *Flat*, call it Be, as in *Before*, *Belong*, &c. which is a flatter or softer sound, and suits the better with a flat Note.

So for E, when it hath no *Flat* upon it, call it LE; and when it hath, call it ME; so is the Letter E preserved in both. You may remember them by this Rhime:

When B *is Flat, you call it* Be;
When LE *is Flat, then call it* ME.

The

The (♯) *Sharp* is of a contrary nature to the *flat*, and makes the Notes before which it is set, a Semitone higher than their own distance; and that through the whole Tune, if it be set at the beginning of the Lines; or only one Note, if set before it in the middle.

There are two places where *Sharps* are usually set, *viz.* F and C, which being of their own nature *flat* Notes, are hereby made *sharp*, or a whole Tone distant from the next below them.

In this case, for distinction, when F hath no *sharp* upon it, call it Fâ, (as hitherto you have done) sounding (â) broad and soft, which best agrees with a *flat* Note; but when it is a *sharp*, call it Fa, with a sharper sound of (a) as in *Famous*, *Favour*: Likewise when C hath no *sharp*, call it Ce, as in the first Syllable of *Cæsar*; but when it is *sharp*, call it C, as in the Alphabet, which is a sharper Sound, and so is the first Name.

When Ce *is sharp, then call it* C;
When Fâ *is sharp, then* Fa *'t must be.*

Here

Here let not the Learner think he hath met with any great difficulty by this alteration of Diſtances, for ſtill there will be but two half Notes in every *Octave*, though in other places; and theſe their Names will mind you to ſing *flat* or *ſharp*.

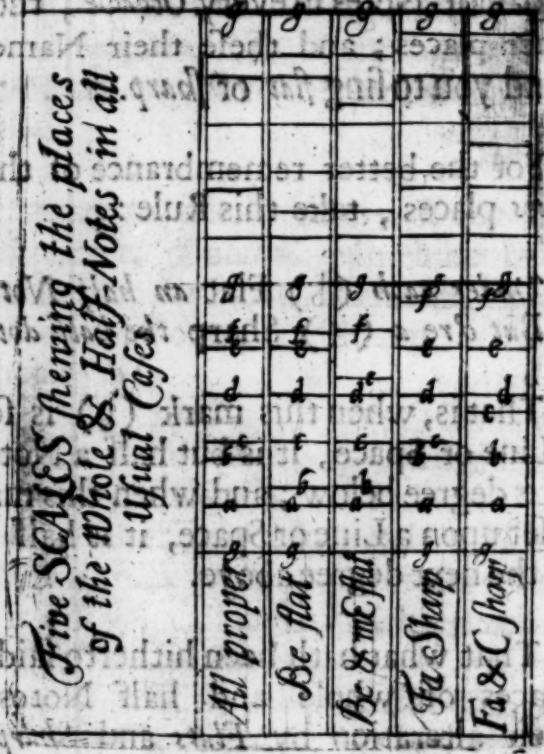
For the better remembrance of the *Semitones* places, take this Rule:

Under each (♭) Flat *an half Note lies,*
But o're a (♯) Sharp *the half doth riſe.*

That is, when this mark (♭) is ſet upon a Line or Space, it is but half a Note to the next degree below; and when this mark (♯) is ſet upon a Line or Space, it is half a Note to the next degree above.

That what hath been hitherto ſaid of the Places of whole and half Notes, with their alteration by *Flats* and *Sharps*, may the better be conceived in order to Practice, I have inſerted a Figure in the following Page, which repreſents them to the Eye in two *Octaves*, beginning below at G.

Five



This Figure consists of Five *Scales*: In the first, are all the *Notes* in their proper Order and Distances.

In

In the ſecond Scale, B is *flat*, that is, half a Note nearer to A; the reſt keeping their places.

In the third Scale, B and E are *flat*, and ſo the two half Notes are between A, B, and D, E.

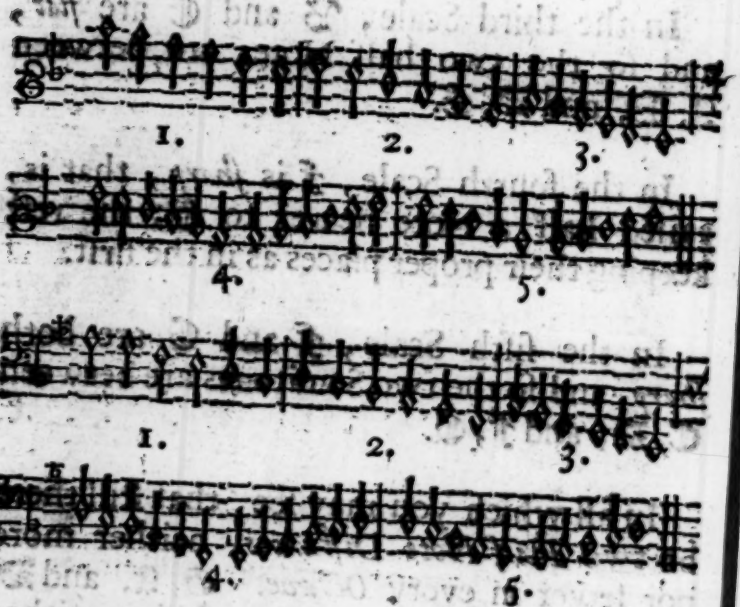
In the fourth Scale, F is *ſharp*, that is, raiſed half a Note nearer to G; the reſt keeping their proper places as in the firſt.

In the fifth Scale, F and G are both *ſharp*, and ſo the two Semitones are between C, D, and F, G.

In all which you may ſee, that ſtill there be two *Half-Note Diſtances*, neither more nor fewer in every *Octave*. G, A, and D, keep their places, having ſeldom either *Flats* or *Sharps* on them, except in one ſingle Note, or two ſometimes in a Tune.

Note: That when a *Flat* or *Sharp* is ſet at the beginning of the Staff, the *Octaves* or *Eighths* muſt be marked with the ſame, as you will ſee in the Examples following.

Sect. II. Having shewed you the nature of *Flats* and *Sharps*, I shall now proceed to apply the *six Notes* to the Staff of Lines, and first with Be Flat.



In the three first Bars, you have the *six Notes* thrice repeated, in such manner, as to pass through the whole Staff, and lead you to tune all the Distances aright. In singing these Examples, begin with your Voice at as high a pitch as you can well reach; and having sung the first Bar as in the former Chapter, proceed to the *six Notes*

in

in the ſecond Bar, of which, the two firſt D, Ee, muſt be as in Name, ſo in Tune, the ſame with the two laſt Notes of the former *ſix*.

Repeat this ſecond Bar often, that you may know how to ſing Be *flat*, which now you muſt call ſo, and not B.

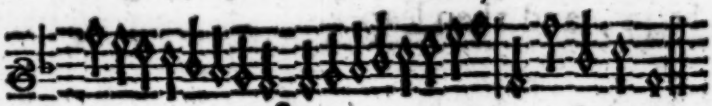
In the third Bar, repeat La, G, Fa, and make them up *ſix*, by ſinging down to Ee, (if your Voice will reach ſo far.)

In the fourth Bar, begin the *ſix Notes* at D, and ſing them down and up.

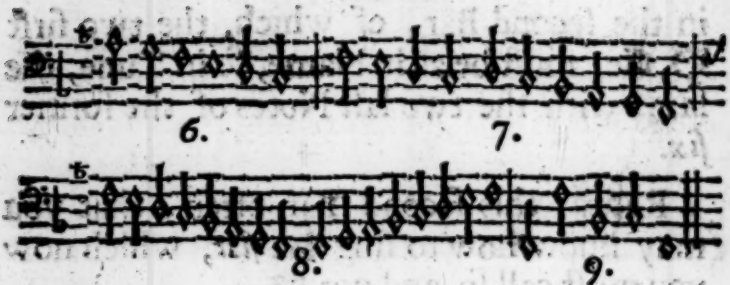
Then in the fifth Bar, ſing the five firſt down and up, ſtill keeping the Semitone between Be and La.

By theſe two laſt Bars, you learn to riſe from Fa and G with Be *flat*, which are two uſual Keys.

6. 7.



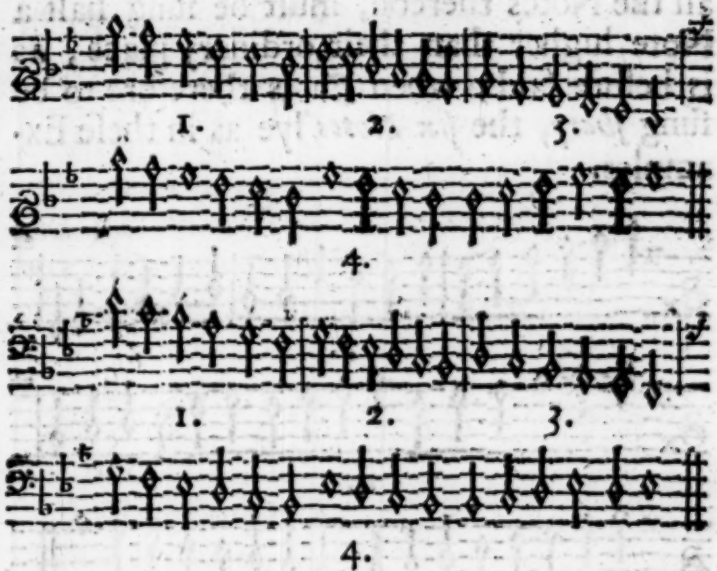
8. 9.



In the fixth Bar, ſing the *ſix Notes*, beginning at LA; then in the ſeventh Bar repeat the four laſt, FA, LE, D, Ce, and going one ſtep backward to D, ſing on the *ſix Notes* down to FA; from thence, riſe an Eighth to FA, in the eighth Bar, where it will be eaſie, after two or three times ſinging over the foregoing Notes, to ſing the whole *Octave* orderly, both down and up.

Note: That this *Octave*, of FA with Be *flat*, is the ſame in Tune with that of Ce, in the laſt Bar of *Chap.* 4. wherein the eight Notes lye in the moſt natural and tuneable order. At the end are added *Leaps*, which firſt you may pace by Degrees or Steps, and then leap.

Sect. III. When B and E are both made *flat* by this mark (♭); then will your *six Notes* lye as in theſe Examples.

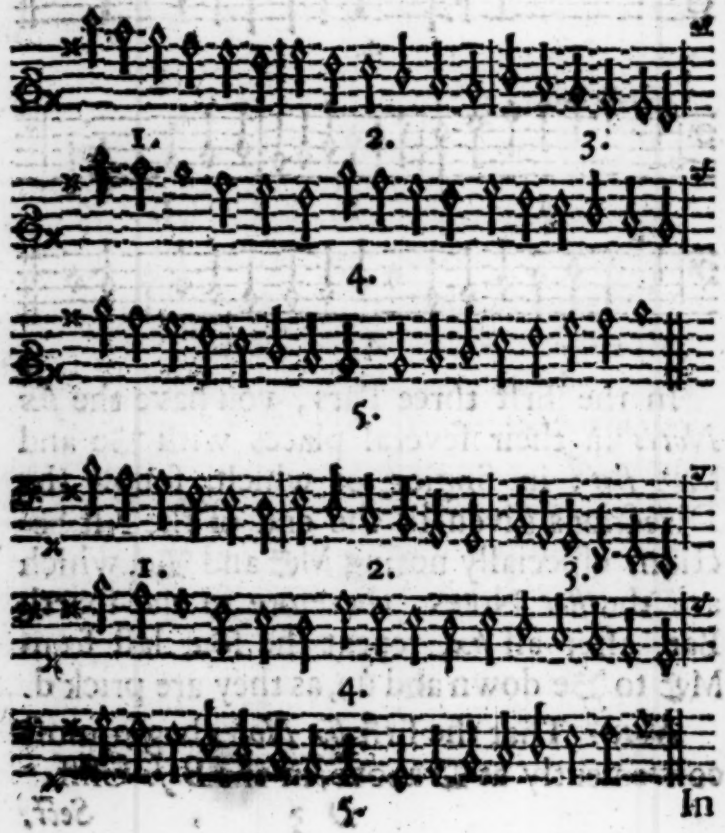


In the firſt three Bars, you have the *ſix Notes* in their ſeveral places with Be and ME *flat*; in ſinging of which, follow the Directions given in the end of the laſt Section, eſpecially noting ME and Be, which are the *flat* Notes; therefore in the fourth Bar, after all *ſix*, repeat the four laſt from ME to Be down and up, as they are prick'd.

Note! That the firſt *ſix Notes* begin moſt conveniently at D above, in the *Baſs* Cliff.

Sect. IV. Fa (♯) *Sharp.*

When you ſee a (♯) *Sharp* at the beginning of any Line or Space, it denotes, that all the Notes thereon, muſt be ſung half a Note higher than their ordinary place, as is before ſaid; when Fa is therefore to be ſung *ſharp*, the *ſix Notes* lye as in theſe Examples.



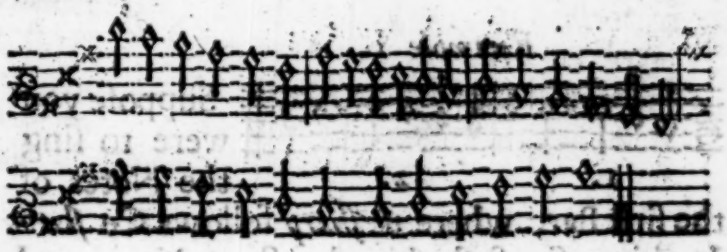
In

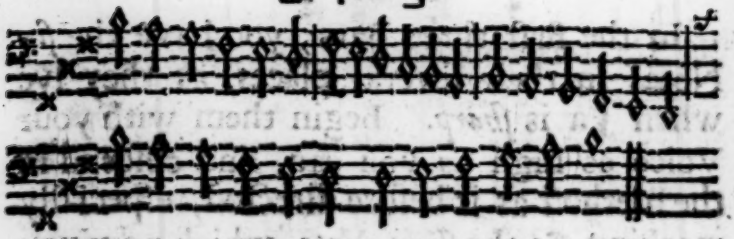
In the first three Bars, you have the *six* Notes in their several places, as they lye when Fa is *sharp*. Begin them with your Voice as high as you can, and defcend in the method as is before directed, especially marking Fa the *sharp Note*, which now you must call so, and not Fa, broad, as before.

In the fourth Bar, you have the method used in *Sect.* 2, to lead you through the *Octave* from G to G, which is *in Tune* the same with that there, from Fa to Fa, with *Be flat*; and in *Chap.* 4. from Ce to Ee.

Sect. V. Fa *and* C (♯) *Sharp.*

When Fa and C are both *sharp*, the two Semitones are removed a degree higher, so that now they lye between C, D, and Fa, G; in this case the *six Notes* lye as in these Examples.



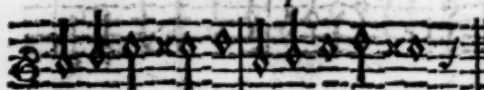


I need add no more Directions; what is ſaid in the other caſes being ſufficient. Sing the Notes as you ſee them prick'd.

The changing of the Names, Ce and Fa, into C and Fa, will, when you come to thoſe Notes, mind you of ſinging them *ſharp*.

If at any time you meet with two Notes together, upon the ſame Line or Space, whereof one is *flat*, and the other *ſharp*, you will find it a little difficult at firſt to alter your Voice from *Flat* to *Sharp*, or the contrary, in one and the ſame Note: If you therefore obſerve the method of the following Examples, it will be ſome help to you.

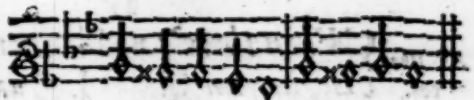
Example 1.



Suppoſe you were to ſing the Notes of the firſt Bar, where C *ſharp* follows Ce *flat*: In this caſe, firſt skip the ſharp Note, and ſing

ſing the next above it, *viz.* D, as in the ſecond Bar; and from thence, fall half a Note to the *Sharp* C under, as if you were going to make a *Cloſe*, like as in the 13*th* Bar of *Chap. IV. Sect.* 1. Sing the Notes in the ſecond Bar ſeveral times; by which means, you will at laſt perceive the difference between Ce *flat*, and C *ſharp*, and ſo may you go back, and ſing the Notes of the firſt Bar.

Example 2.



In the firſt Bar of the ſecond Example you have Fa, firſt with a (✻) before it, and then Fâ proper, without. That you may ſing them true, firſt ſing the Notes in the ſecond Bar, G, Fa; G, Fâ; (which you are ſuppoſed able to do by the foregoing Directions:) And in ſinging, take notice of the difference between the firſt Fa *ſharp*, and the ſecond Fâ *flat*; which when you have done, you will the eaſier ſing the firſt Bar.

And thus have we gone through all the uſual Varieties of the *Tones* and *Semitones* places.

places. To him that is perfect in these, an odd irregular *Flat* or *Sharp* now and then will not break square.

I have been the larger in these three last Chapters, that I might make all as plain as might be to the meanest Capacity. They who need not so much, may the sooner pass it over.

That you may the better know where to begin your *Six Notes* in all cases, these Five *Rules* following are easily committed to memory:

I.

All Proper. { *When there's no* Flat *nor* Sharp, *you may* *Begin your* Six *at* LE *and* LA:

II.

Be flat. { *But When a* Flat *is set on* B, *Begin the* Six *at* LA *and* D.

III.

Be and Me flat { *When* Flats *at* Be *and* Me *are fixt.* *From* G *and* D *descend your* Six.

IV.

Fa Sharp. { *If* Fa *alone be* Sharp, *begin* *From* B *and* LE *your Notes to sing.*

V.

Fa and C Sharp. { *If* Sharps *both* Fa *and* C, *affect* *Where to begin* Fa, B *direct.*

CHAP.

CHAP. VII.

Shewing how to expreſs the Notes on a Baſs-Viol *for guiding of the Voice.*

THo' to an ordinary Capacity the former Directions may ſuffice; yet for the ſake of ſuch as may have the conveniency of an Inſtrument to help them, I have added this Chapter.

Firſt, it will be convenient, that upon the Neck of the *Viol*, at each Fret or Stop, you put a Letter with a Pen or Pencil, to diſtinguiſh them by. Begin at the end of the Strings next to the Pegs, and there put *(a)*; at the firſt Fret next to that, put *(b)*; at the ſecond Fret, put *(c)*; and ſo on, to the 7*th* Fret, which muſt have *(h)*.

Having thus done, tune the fifth String (or biggeſt ſave one) to a convenient pitch for a low Note; then wind up the fourth String 'till it be *Uniſon*, or the ſame ſound with the fifth String ſtop'd with your Finger on *(h)* Fret; ſo will theſe two Strings be in Tune for the expreſſing of eight Notes.

The

The Strings being in Tune, ſit down and place the *Viol* between your Legs, and reſting the Neck upon your left hand, draw the Bow ſo upon the fifth String unſtop'd, as to give a clear ſound, to which, tune your Voice, pronouncing the Note G: Then ſtop the fifth String upon the Fret *(c)* with a Finger of your left Hand, and drawing the Bow upon the ſame String, tune your Voice thereto, expreſſing La a whole Tone diſtant from G.

In like manner proceed to ſtop the fifth String at *(e)* and *(f)*; then drawing the Bow over the fourth String, firſt unſtop'd or open, then ſtop'd at *(c)*, *(d)*, and *(f)*, one after another, and tune your Voice to the Notes reſpectively, calling them in order from G, La, B, Ce, D, Le, fa, G, as you ſee in the firſt Example, where you have the Notes riſing and falling on the five Lines; and underneath, two Lines repreſenting the fourth and fifth Strings of the Viol, on which are the Letters, ſhewing where to ſtop the ſeveral Notes.

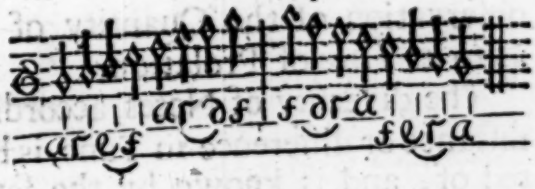
In the ſecond Example, you have an *Octave* aſcending and deſcending with Be and Me *flat*, by which (compared with the firſt Example) you may learn how to ſing any other

other Note *flat* or *ſharp:* You may ſee alſo, that two Frets or Stops make a whole Note, or Tone; and one Fret, an half Note, or Semitone.

The third Example ſhews you how to expreſs F a *ſharp*, and C both *flat* and *ſharp*.

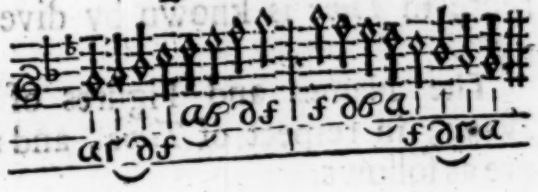
All Proper.

Example 1.



B *and* E *Flat.*

Example 2.



F *a ſharp.* C *ſharp.*

Exam. 3.

CHAP.

CHAP. VIII.

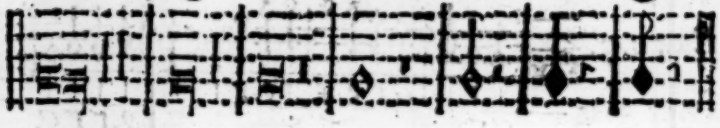
Of Time, *or the Quantity of* Notes.

BEſides the giving to *Notes* their right Tune or Sound, there muſt be a due obſervation of the Quantity of each *Note*, as to its *Time* of Prolation.

The diverſity of Notes, according to their diſtance or difference in Tune, is before treated of, and is known by the ſeveral Lines and Spaces on which they ſtand. Their difference in *Time* is known by diverſity of Figure.

The Names and Figures of the uſual *Notes*, in reſpect of *Time*, and their *Reſts*, are as follows.

Large. *Long.* *Breve.* *Semibreve.* *Minim.* *Crotchet.* *Quaver.*

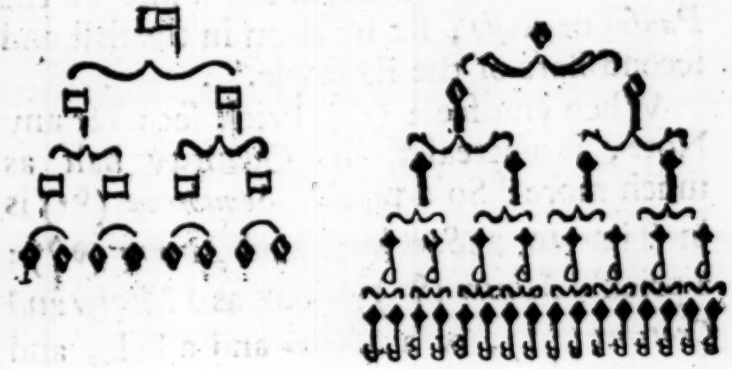


The Strokes or Marks you ſee after each Note, are called *Pauſes*, or *Reſts*; and they denote a ceaſing or intermiſſion of Sound for

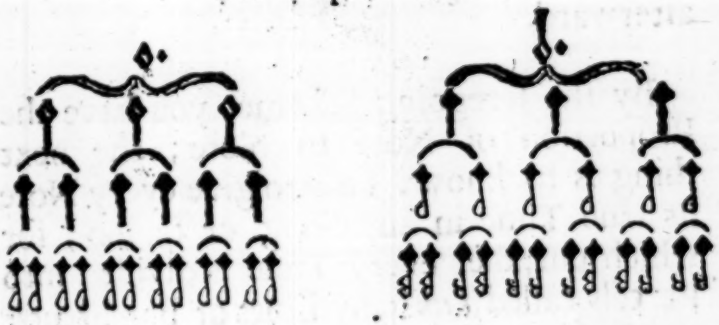
for the Time of the Notes they are joyned to.

Their Proportion to each other, you have in the following Scheme.

For Common Time.



For Tripla Time.



One

One *Large* ( ) is equal in Time to two ( ) *Longs*; one () *Long*, to two () *Breves*; one () *Breve*, to two ( ) *Semibreves*; and ſo on, each Longer being equal in Time to two of the Shorter. Of theſe, the *Large* and *Long* are now of no other uſe, than to ſhew the Time of the *Pauſes* or *Reſts*, ſet by them in the firſt and ſecond Bars of the Example.

When you ſee a (.) Prick ſet after any Note, it encreaſeth its Quantity half as much more: So a prick'd *Semibreve* ( ) is in Time to a *Semibreve* and *Minim* (); a prick'd *Minim* ( ) as long as a *Minim* and *Crotchet* (), or a *Minim* and a half; and a prick'd *Crotchet* ( ) as much as a *Crotchet* and *Quaver* (). You will have Examples afterward.

By the foregoing Scheme, you have the Proportion of Note to Note; the next thing is to know, how to give every Note its true Time in any Song or Leſſon; for which purpoſe, every Tune is divided into Parcels, called *Times*, by Lines or Bars ſtruck acroſs the Staff.

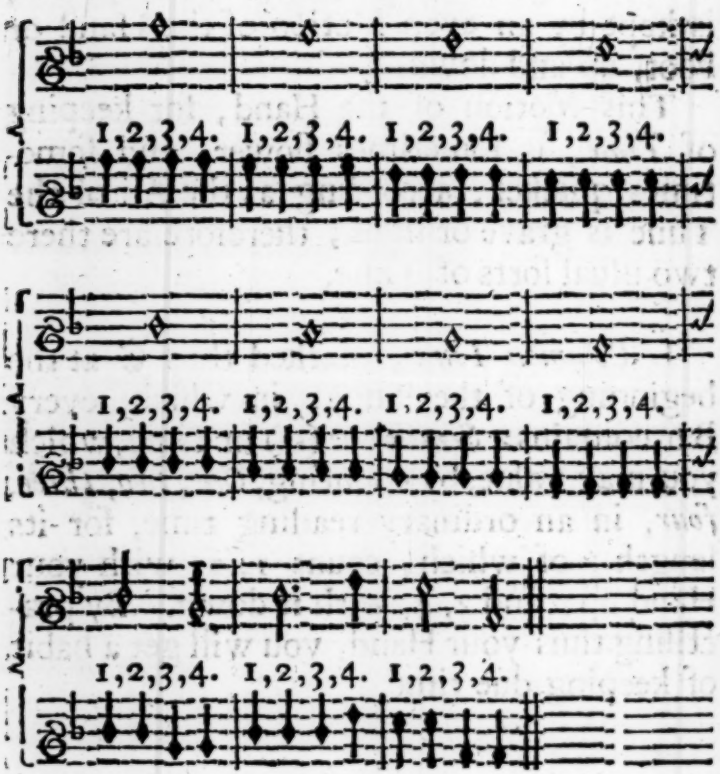
In

In ſinging, or playing upon an Inſtrument, the due Quantity of Time from *Bar* to *Bar*, is kept by an even Motion of the Hand or Foot, up and down.

This Motion of the Hand, for keeping of *Time*, is ſometimes ſlower, and ſometimes quicker, according as the Air of the Tune is grave or light; therefore are there two uſual ſorts of Time.

I. *Common Time*, marked thus ¢ at the beginning of the Tune, in which, every Bar contains a *Semibreve* (o) in Time, which you may value, by counting, *One, two, three, four*, in an ordinary reading time, for its length; of which, count 1, 2, with your Hand up, and 3, 4, with it down. By practiſing thus your Hand, you will get a habit of keeping due time.

Example.



In this Example, you have two Staves of Lines; in the upper are *Semibreves*, each of which is a Time, and fills up a Bar: In the lower Staff, you have under each *Semibreve* four *Crotchets*, being, together, equal in Time to a *Semibreve*. Between the Staves, you have

have the Figures, 1, 2, 3, 4, in each Bar, which you are to pronounce in Tune with the *Crotchets*, for the gaging the motion of your Hand up and down.

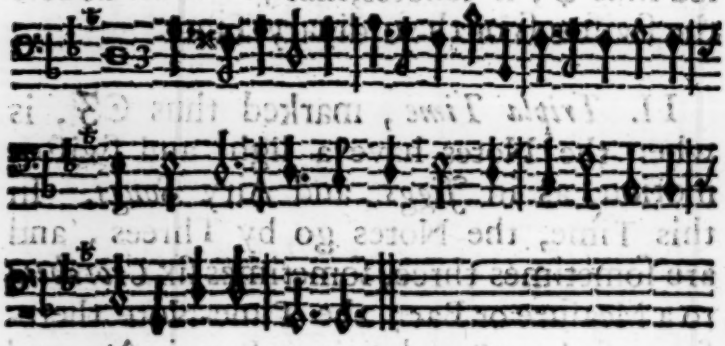
If the mark ¢ for *Common Time* be reverted thus ↄ, it denotes, that you muſt double the ſwiftneſs of the ordinary Time.

II. *Tripla Time*, marked thus ⊙3, is when the Notes have a light and ſwifter motion, as in *Jiggs*, and Airy *Songs*. In this Time, the Notes go by Threes, and are ſometimes three, ſometimes ſix *Crotchets* to a Meaſure or Bar; the Time-Note therefore of three *Crotchets* in a Bar, is ◊·, and of ſix *Crotchets* to a Bar, ◊·; which latter, is moſt convenient for the motion of the Hand, in that three *Crotchets* may be ſung with the Hand up, and three with it down. The like may be done with *Minims* when you meet with three of them, or equivalent, in a Bar; *viz.* making two Bars as one, ſing three *Minims* (or one Bar) with the Hand up, and three with it down.

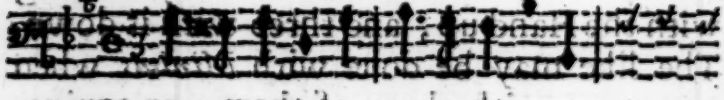
Note: The *Minims* in this kind of *Tripla*, are in Quantity about the length of *Crotchets* in *Common Time*.

An Example of Six Crotchets *to a Bar, out of Mr.* Simpſon's *Compendium.*

Example I.



Example II.

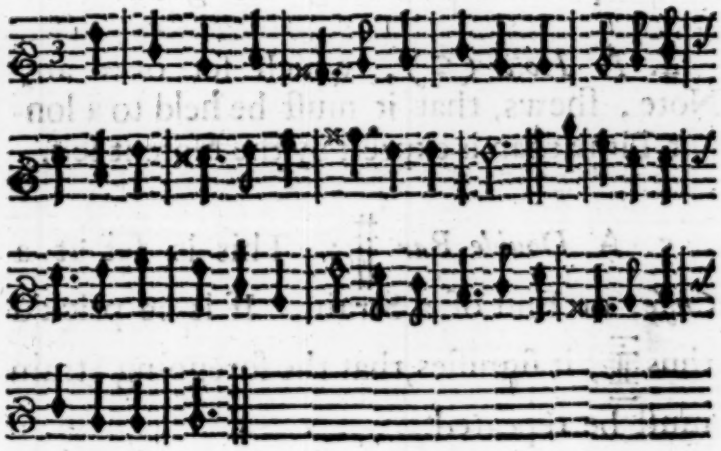


Sometimes the longer Notes (as the *Minims* in the firſt Example) are prick'd black, and without Tayls, thus (♦), and then the two firſt Bars will be prick'd as in the ſecond Example.

Ano-

Another Example of Tripla Time, *which being a Tune commonly known, may poſſibly the better hint the Time and Humour of it to the Reader.*

The Flatteries of Fate.



Beſides the Notes themſelves, and the marks for their Reſts, as before, you will ſometimes meet with theſe following Marks.

1. Firſt, a *Director*, thus (✓), which is ſet at the end of the Staff of Lines, to ſhew readily where to go on at the beginning of the next Staff, as in the laſt Example.

2. A *Tye*, thus ⁀, over two or more Notes, ſignifying that they muſt be ſung to one Syllable, or ſtruck with one motion of the Bow upon an Inſtrument.

3. A Note of *Repetition* (𝄋): This ſet over a Note, ſhews, that from thence you muſt repeat the following over again.

4. A *Hold* (𝄐), which ſet over any Note, ſhews, that it muſt be held to a longer Time than is expreſt by the Note it ſelf.

5. A *Double Bar* 𝄁: This is ſet at a *Cloſe*, or End of a Strain. If it be prick'd thus 𝄆, it ſignifies, that the foregoing Strain muſt be repeated.

6. When you ſee an *Arch* or *Crooked Line* ſtruck over two Notes that have a Bar between them, it ſignifies, that thoſe two Notes are to be ſung or play'd but as one, equal in Time to both; which happens, when the Bar for dividing of Time falls out in the middle of ſome long Note, as in this Example following.

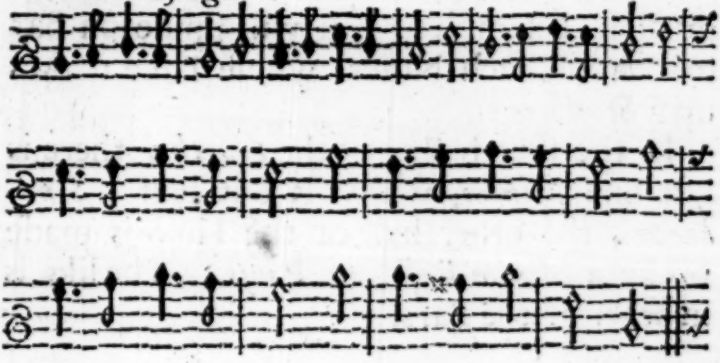
The

The two *Crotchets* with the ſtroke over them, are to be ſung as one *Minim*, the Hand or Foot ſtriking Time in the middle of it.

More Examples to exerciſe the Voice in riſing and falling Thirds, Fourths, *and* Fifths, *in Notes of differing Meaſures.*

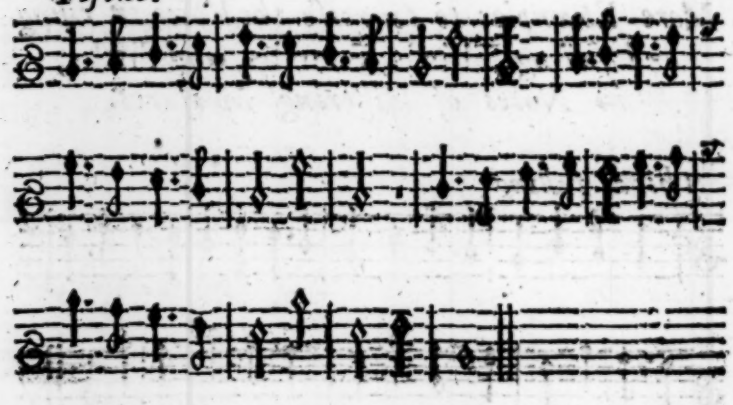
Thirds falling.

Thirds riſing.



Fourths.

Fifths.



If you obſerve the Quantities of the Notes in theſe Examples, you will find each Bar to contain ſuch Notes, whoſe Time makes up a *Semibreve*.

In the fourth Bar of the *Fourths*, there is but one *Minim*, which is but half a *Semibreve*, the other half of the Time is made up by a *Minim Reſt*, or *Pauſe*. The like is in other of the Bars.

CHAP.

CHAP. IX.

Shewing how to Compare and Reconcile different Cliffs.

THe *Cliffs*, or *Signed Keys*, though as to Character or Figure, they are but three, 𝄞, 𝄡, 𝄢; yet as they are uſed or ſet in ſeveral places of the Staff of Lines, they are many more.

The *Tenor* Cliff being arbitrarily ſet on any of the five Lines, is in effect five different Cliffs, in as much as it *five* ſeveral ways alters the Names of the Lines and Spaces; the *Baſs* Cliff alſo, whoſe proper Place is the upper Line ſave one, being ſometimes ſet on the middle Line, is thereby in effect two Cliffs; ſo that in all, there be Eight: This, tho' it be done for more convenient pricking, is yet very inconvenient and troubleſom, both for Voice and Inſtrument. A general Remedy, by reducing all the Cliffs to one (or three as one) was ſome years ago ingeniouſly contrived, and publiſh'd, by Mr. *Thomas Salmon*, of *Trinity-College* in *Oxford*: Of this, I thought to have given a brief

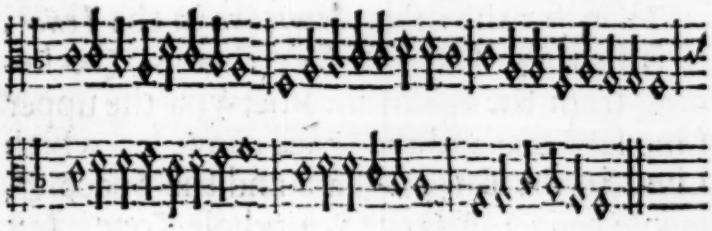
brief account, but have omitted it, judging the following Directions to be ſufficient for the Voice.

Having by Practice perfected your ſelf in the Rules of the foregoing Chapters, ſo that you can readily ſing what you ſee prickt in the *Treble* and *Baſs* Cliffs, (or at leaſt in one of them;) your next buſineſs will be, to learn what to do, when you meet with the other Cliffs that you are a Stranger to. In this caſe, that you may the better underſtand the Grounds I go upon, it will be convenient, that you well know and remember the Half-Notes places, both with *Flats* and *Sharps*, and without; as they are taught, and repreſented to the Eye, in the five Scales of *Chap. VI.* For to name and ſing true the Notes prick'd in one Cliff, as if they were in another, the only Requiſite is, That the *Semitones* be either in their natural Order, or by help of *Flats* and *Sharps*, reduced to the ſame places of the Staff ſigned with a known Cliff as they are in the unknown.

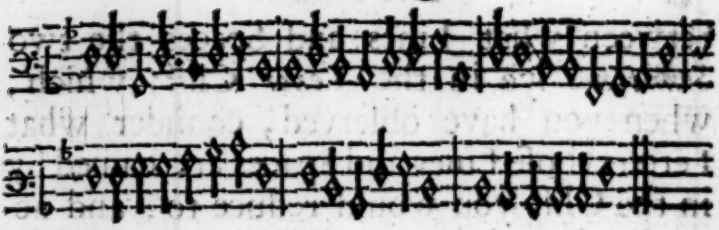
When you meet with any thing prick'd in a ſtrange Cliff, take this following Rule:

Reckon from the Cliff Line the ſeven Letters places, conſidering alſo the *Flats* or *Sharps*, if any be, and thereby find be-

between what Lines and Spaces the two *Semitones* lye in the *Tenor* Cliff; which, when you have obſerved, conſider what Letters thoſe Lines and Spaces are named by in the Cliff you would reduce to, and accordingly, whether the *Semitones* be in the ſame places of the Staff, or not; if they be, you have nothing to do, but name and ſing your Notes, as if they were in your deſired Cliff: But if the *Semitones*, one or both of them, fall not in the ſame places of the Staff that they do in a known Cliff; conſider what regular *Flats* or *Sharps*, placed on the Staff, would reduce them to thoſe places; and then ſuppoſing the *Treble* or *Baſs* Cliff ſet to the Lines with ſuch *Flats* or *Sharps*, name and ſing your Notes accordingly. An Example or two will make this plainer than many words. Take for inſtance, a *Tenor* and *Baſs*, as I find them prick'd in an old *Pſalm* Book, to the 125th *Pſalm*.



1. For



1. For the *Tenor*, the C Cliff ♯ ſtanding upon the middle Line, that is the place of C, and Be being *flat* under it, therefore is one half Note's place between Be and La, that is, between the lower Line ſave one, and the Space above it. Now in the *Treble* Cliff, that Line is G, and the Space La, which are diſtant a whole Tone, or Note; and becauſe no *Flat* or *Sharp* is uſually placed on either of thoſe Notes, therefore you cannot reduce and ſing them in the *Treble* Cliff, but in the *Baſs* only, wherein the lower Line ſave one is B, and the Space above it Ce, which two Notes are properly diſtant half a Tone.

Then for the other *Semitone* in the *Tenor*, it is betwixt Le and Fâ; that is, (reckoning from the Cliff-Line) betwixt the upper Line ſave one, and the Space above it; which Line, in the *Baſs*, is Fâ, and the Space G, whoſe proper diſtance is a whole Tone, but

is

is reducible to a Semitone, by ſinging Fa *ſharp*; that is, half a Tone diſtant from G. So therefore, if you ſuppoſe or imagin the *Tenor* Cliff, with its *Flats*, ſtruck out, and the *Baſs* Cliff, with Fa ſigned *ſharp*, thus ſet inſtead of it, and ſing your Notes accordingly, D, D, Ce, B; LE, D, Ce, B; G, B, *&c.* you will ſing them as true, as if you had underſtood the *Tenor* Cliff, and ſung them as there, calling them, Ce, Ce, Be, LA; D, Ce, Be, LA, *&c.*

2. The ſecond Tune, being the *Baſs* to the former, is prick'd in the *Baſs* Cliff; but the Cliff being ſet on the middle Line to take in the upper Notes, alters the Names of all the Lines and Spaces, and removes the *Semitones*: That you may therefore ſing the Notes true, you muſt reduce to the *Treble* Cliff, by the former Directions; by which you will find, that they may be ſung true in the *Treble* Cliff, with B and E *flat*, and ſo they will be called, Be, Be, ME; Be, G; Be, Ce, G; G, Be, *&c.*

Obſerve, That by whatever Names you call the Notes, for the Cliffs ſake, you muſt in ſinging of Parts, reckon the Cords in which

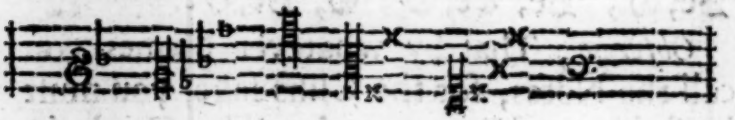
which the Parts begin, by the diſtance and true names of the Notes, according to the Cliff they are prick'd in. Thus in the former Example, if you reckon the diſtance between the firſt Note of the *Tenor*, and the firſt of the *Baſs*, as they are prick'd, you will find, the Cord is a *Fifth*; *viz.* from 𝄞 in the *Baſs*, to 𝄡 in the *Tenor*.

When you are perfect in the foregoing Rule, you may your ſelf reduce, and ſing in any Cliff whatever: But 'till then, and to help you therein, here follows,

A TABLE, *wherein the ſeveral Cliffs are by the foregoing Rule reduced to the* Treble *and* Baſs.

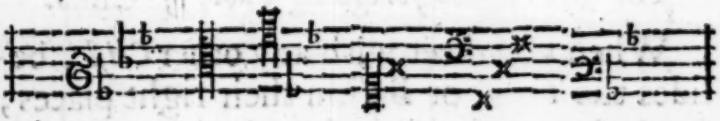
I.

II.

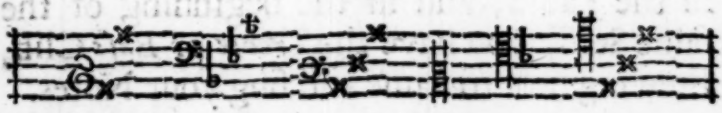


III.

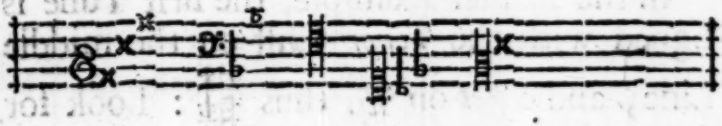
III.



IV.



V.



VI.

VII.

This Table conſiſting of ſeven *Staves*, hath in each of them all thoſe *Cliffs* put together which have the *Semitones* in the ſame places. The firſt *Cliff* in each Staff is the *Treble* or *Baſs*, to which the reſt are reduced.

The

The Uſe of the foregoing Table of Cliffs.

When you meet with any other *Cliff*, beſides the *Treble* or *Baſs*, in their right places; Look that *Cliff*, as it is ſigned with *Flats*, *&c.* in the Table, and in the beginning of the ſame Staff, you have the *Treble* or *Baſs* Cliff, ſhewing how to name and ſing your Notes.

Example.

In the former Example, the firſt Tune is ſigned with the *Tenor* Cliff on the middle Line, and a *flat* on B, thus ♭: Look for this *Cliff* in the Table, and you will find it in the ſeventh Staff, and at the beginning of the ſame Staff is the *Baſs* Cliff, with *Fa* ſigned *ſharp*; which ſhews, that the Notes may be ſung true, naming them as if they were in the *Baſs* Cliff, thus:

After

After this Diſcourſe of Reconciling the *Cliffs*, that the convenience of the ſeven Notes Names made uſe of in this Eſſay, may the better appear, I ſhall here infert

A TABLE, *wherein the Old Names of the* Notes *are compared with the New.*

La fa ſol la mi *fa ſol la.*

LE Fâ G LA B Ce D LE.

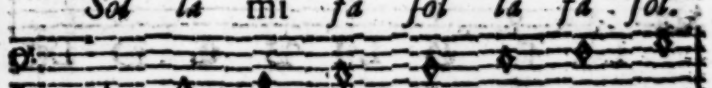
Mi *fa ſol la fa ſol la* mi.

LE Fâ G LA Be Ce D LE

Fa ſol la mi *fa ſol la fa.*

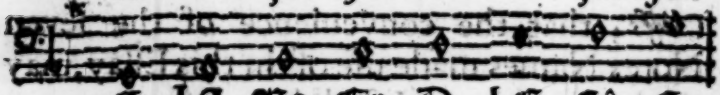
ME Fâ G LA Be Ce D ME.

Sol la mi *fa ſol la fa ſol.*



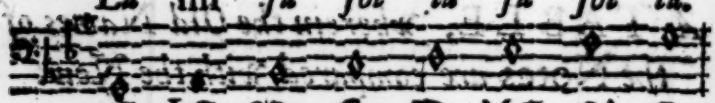
G LA B Ce D LE Fâ G.

Sol la fa ſol la mi fa ſol.



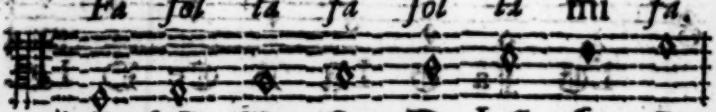
G LA Be Ce D LE Fâ G.

La mi fa ſol la fa ſol la.



G LA Be Ce D ME Fâ G.

Fa ſol la fa ſol la mi fa.



*G LA Be Ce D LE Fa G.

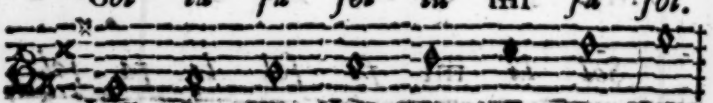
**This Cliff is reduced to the Baſs, and the Notes named accordingly.*

The *Cliff* ſigned with *Sharps.*

La mi fa ſol la fa ſol la.

LE Fâ G LA B Ce D LE.

Sol la fa ſol la mi fa ſol.



LE Fa G LA B C D LE.

In this Table, the old Names being ſet over the Staff, and the new ones under, it will by inſpection appear, 1. That

1. That the ſeven Letters, or new Names or the Notes, have but two different places, (with their *Octaves*,) *viz.* as in the *Treble* and *Baſs* Cliffs, to which, all the reſt are reduced.

2. That *Mi* (and therewith the other Names) in the old way, is ſhifted into *ſeven* different places (marked with *black Notes*); and accordingly, before a perſon in that way can be Maſter of all the *Cliffs*, or indeed of the *Treble* and *Baſs* only, he muſt learn to ſing *Mi* in every Line and Space of the Staff.

3. That if the Cliffs have *Sharps* annexed, each Cliff ſeverally will have *five* different places of *Mi*, if it be placed as it ought, *viz.* in 𝄞, when 𝄞 is ſigned *ſharp* at the beginning of the Staff; and in 𝄡, when 𝄞 and 𝄡 are both *ſharp*: But I never met with any Book that ſhewed where to ſet *Mi* in caſe of *Sharps*, though Tunes are ſometimes prick'd that way, as well for Voice as Inſtrument, and then, if they alter not the place of *Mi*, they muſt ſing contrary to their own Rule, in ſinging a whole Note next under *Fa*.

By what hath been ſaid, may be underſtood how to transfer Leſſons from one *Cliff*

to another, and (for the Voice) from one Key to another; the only Requiſite being, that the *Semitones* be in their right places.

CHAP. X.

Containing Pſalm Tunes, *with Directions how to Sing them.*

1. OF all the Uſes of *Muſic*, that in Divine Things is moſt Excellent and Honourable; whereby it becomes inſtrumental to the celebrating of the Praiſes of Almighty God, the Author of *Being*, *Order*, and *Harmony*. 'Tis true, the Melody of a devout Heart is that which is moſt pleaſant in the Ears of God, without which, all other Muſic is but Jarr and Diſcord; yet when both are well conjoyned, the Conſort is more full, and the Affections more eaſily excited. Heaven it ſelf is ſet forth to our Apprehenſions by the joyful Melody of *Hallelujahs*, and Songs of *Praiſe*; and 'tis ſurely one of the moſt Heavenly Exerciſes on Earth, when good *Chriſtians*, with Heart and Voice, concordantly Praiſe their Maker, Redeemer, and Comforter.

But

But this Conſideration including more things than are proper here to be ſpoken of, I ſhall therefore in the next place, after a few Directions, preſent you with a Collection of Tunes fitted to the uſual *Metres*, wherein *Pſalms* and *Hymns* are compoſed.

2. There be two ſorts of ſinging, the one is common and uſual in all places, *viz.* when all the Company ſing in *Uniſon*, or the ſame Tune; the other kind is, when they ſing in Parts, two, three, or more; that is, when the Company is divided into ſo many Parts, and each Part ſings a diſtinct Tune; yet ſo compoſed in Concordance, that being ſung together, they yield a moſt delightful Harmony, moſt befitting grave and ſolemn Matters. This latter kind of ſinging being not ſo commonly underſtood, is more rarely uſed: I ſhall therefore give ſome Examples of it, with Directions how to perform it.

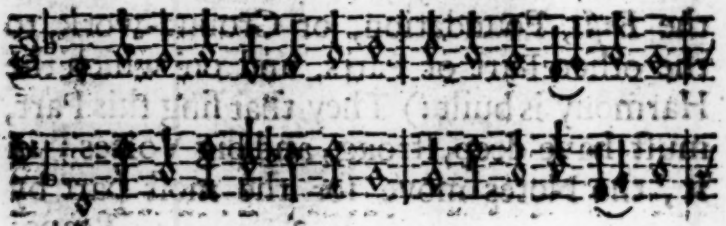
In all Tunes or Leſſons conſiſting of Parts, one Part is the *Baſs*, (ſo called, becauſe it is the *Baſis*, Foundation, or Ground-work, to the other Part or Parts, and on which the Harmony is built:) They that ſing this Part, muſt have deep, ſtrong, and big Voices; in it, the Notes move for the moſt part by

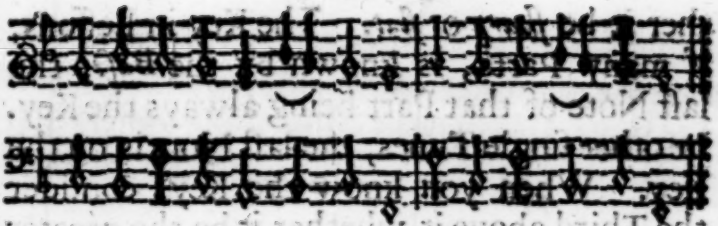
Leaps; but in the upper Part, their Motions is more by degrees.

Here two things must be observ'd: First, That you begin at a convenient pitch of Voice for reaching all the Notes; for which purpose, you must count how many Notes in compass the Parts take in, that you may so begin, as to reach them without squeeking or grumbling. Secondly, You must observe on what Notes the several Parts begin, and in what Concords, that you may set out accordingly.

3. In *Anthems*, and some *Hymns*, where there be Rests, and Notes of different Time, it is also necessary to *keep Time* by the motion of *Hand* or *Foot*; but this is needless in the ordinary *Psalm* Tunes, because the Motion is slow, and for the most part the Notes go one for one.

An Example of two Parts.





In this Example, the first thing to be considered, is the Compass of the Notes, which if you reckon from the highest Note of the *Treble*, Be, to the lowest of the *Bass*, Fâ, is eleven Notes, *viz.* three above the first of the *Treble*, and seven below it; therefore must the *Treble* Part begin Fâ high, having but three Degrees higher to go: The *Bass* begins at Fâ, an *Octave* below the *Treble*. Having begun, they move on Note for Note, in various Concord, to the Close.

Note: That the upper Fâ of the *Bass* is supposed to be in *Unison* the same Tune with the lower Fâ on the *Treble*; and therefore is the Compass reckoned but eleven *Notes*, which otherwise would have been eighteen; too much compass for the Voice. The like must be understood in the Examples following.

One thing more to be considered in these, and all other Tunes, is the *Air* or *Humour* of the Key in which they are set, to wit, whe-

ther it be *sharp* or *flat*. The Key in Lessons, if many Parts, is known by the *Bass*, the last Note of that Part being always the Key. In other single Tunes, the last Note is on the Key. When you know the Key, consider the Third above it, whether it be the greater or lesser Third; if it be the greater Third, (or two whole Tones) then is the Key *sharp*; and if it be the lesser Third, (or a Tone and an half) then is the Key *flat*.

The knowledge of this, gives you to understand something of the Air of a Tune, before you begin to learn it. A Flat Key is *soft* and *sweet*; a Sharp Key is more *lively* and *chearful*; yet so, as that to these Qualities in both, the *Movement* and *Time* of the Notes do also more or less concur.

When you have observ'd the Key, begin thereat, and marking where the *Half Notes* lye, rise with your Voice eight Notes to the *Octave* above, and by the same Steps descend. If you do this heedfully two or three times, before you begin to learn a Tune, you will be the readier at it.

If your Tune rise not more than *six Notes* above the Key, you then need only to begin your *six Notes*, so that the Key it self be always either the *fifth* or *sixth* Note: For which, take this RULE,

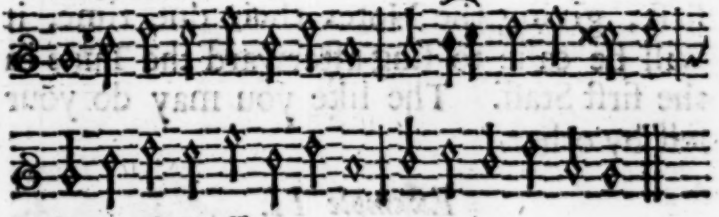
RULE.

Every Sharp Key *is the Sixth, or loweſt of* Six Notes; *and every* Flat Key *is the Fifth Note of the* Six.

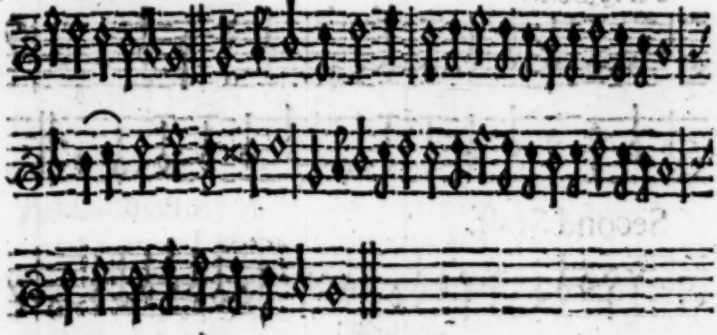
Here follow two Examples to apply this *Rule.*

Example I.

First Staff.



Second Staff.



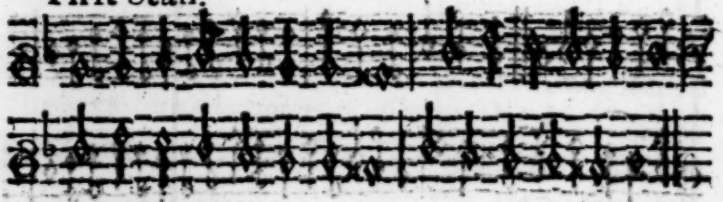
The laſt Note of the Tune is G, which is the Key: From G to B is two whole Notes, and therefore is the Key *ſharp.* Begin your *ſix* therefore, ſo that G be the laſt, that is, at

LE, and ſing, LE, D, Ce, B, LA, G, and then backward, G, LA, B, Ce, D, LE, two or three times, and then proceed to the Tune.

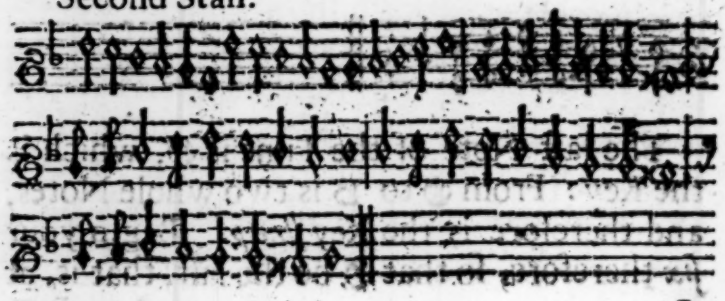
In the firſt Staff, you have a Pſalm Tune for an Example, which conſiſting much of Leaps, I have in the ſecond Staff put the intermediate Steps in *Quavers*, or ſhorter Notes: So that if you ſing the ſecond Staff firſt, giving the Notes their due time, it will be eaſie to ſing afterward the Tune in the firſt Staff. The like you may do your ſelf by other.

Example II.

First Staff.



Second Staff.



In

In this Example, the laſt Note is G; from whence to B *flat*, is a Note and half, therefore is the Key *flat*. Begin your *Six* at D, ſo will G be the *fifth* Note. After you have ſung all *ſix*, begin again, and ſtop at G, which five Notes give you the Air of a *flat* Key. Sing the ſecond Staff firſt, and then the firſt, which is a Pſalm Tune.

AN EASIE PRAXIS

For Exerciſe of the

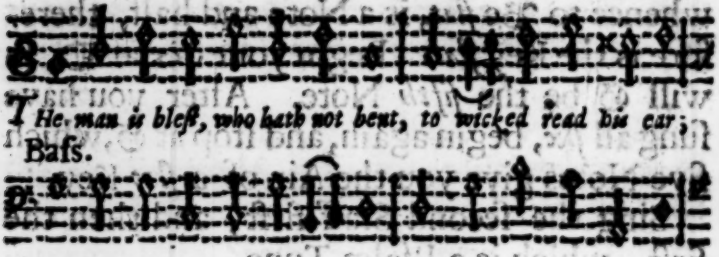
Foregoing RULES:

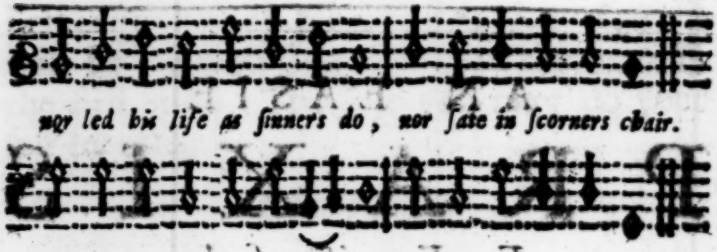
BEING

A Collection of *Pſalm* Tunes in Parts, prick'd in ſeveral *Keys*, with the Varieties of *Flats* and *Sharps*, for Example ſake; the Compaſs of the Parts ſuch as will not exceed the reach of ordinary Voices.

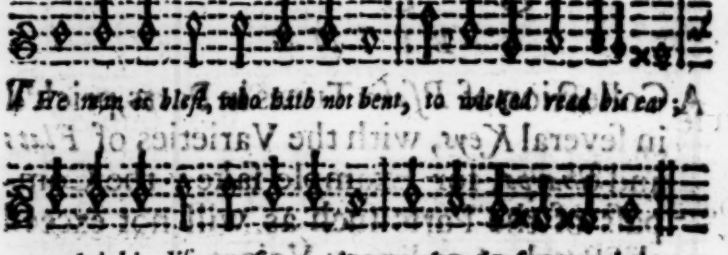
The Words are (for the moſt part) taken out of Mr. Patrick's *Verſion.*

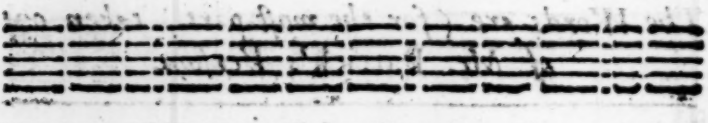
First Treble, or C. Tune. *Psal.* 1. Sharp Key.



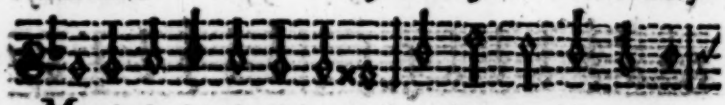


Second Treble, or Middle Part.





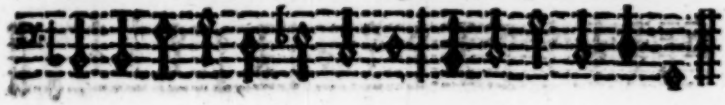
Common Tune. *Psalm* 23. Flat Key.



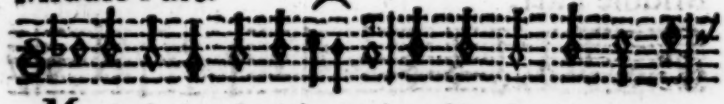
My Shepherd is the living Lord, nothing therefore I need;

Bass.

In pastures fair, with waters calm, he sets me forth to feed.

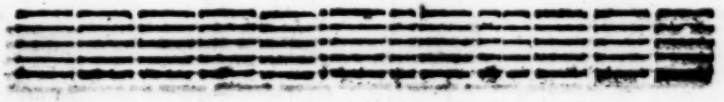


Middle Part.

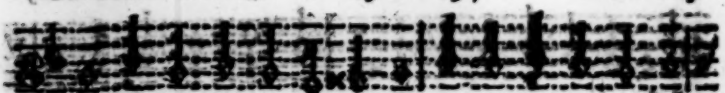


My Shepherd is the living Lord, nothing therefore I need;

in pastures fair, with waters calm, he sets me forth to feed.

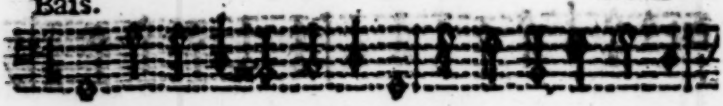


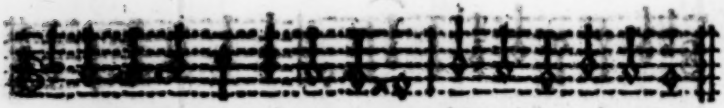
Common Tune. *Pſalm* 37. Flat Key.



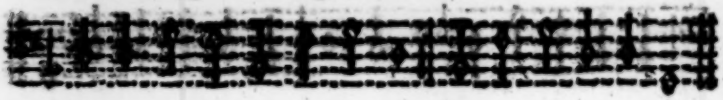
Let none be troubled to behold, the wicked's proſp'rous ſtate;

Baſs.

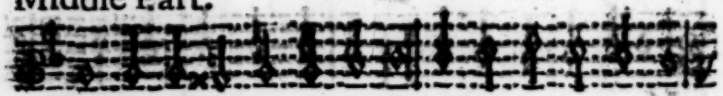




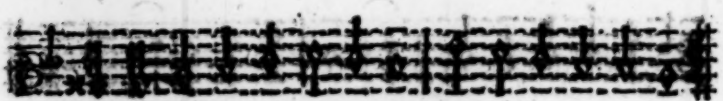
nor by their good ſucceſs grow bold, their crimes to i-mi-tate.



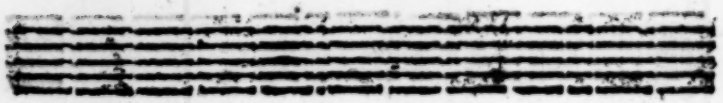
Middle Part.



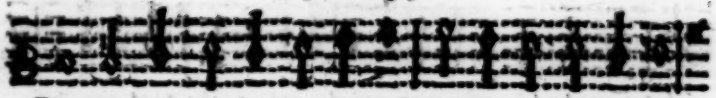
Let none be troubled to behold, the wicked's proſp'rous ſtate;



nor by their good ſucceſs grow bold, their crimes to i-mi-tate.

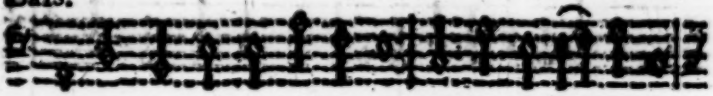


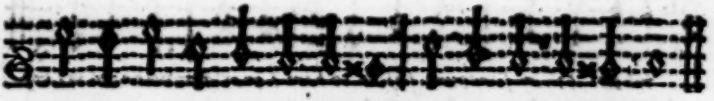
Treble. *Pſalm 39.*



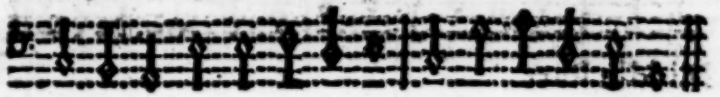
LOrd, teach me when my end, and days I have to live, I view;

Baſs.

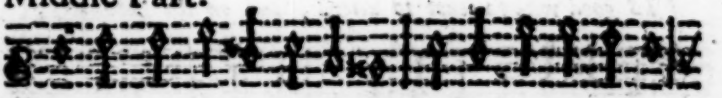




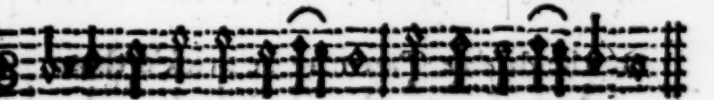
to know my ſelf and them, how frail I am, and they are few.



Middle Part.

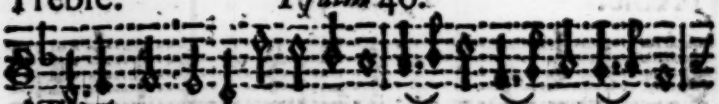


LOrd, teach me when my end, and days I have to live, I view;



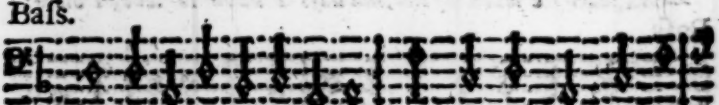
to know my ſelf and them, how frail I am, and they are few.

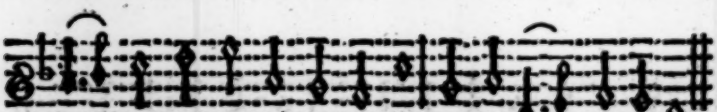
Treble. *Psalm* 40.



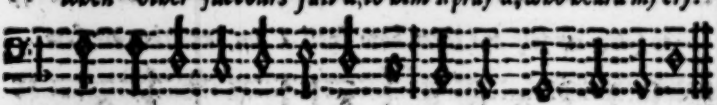
'Tis good with patience to attend, and on the Lord re-ly;

Bass.

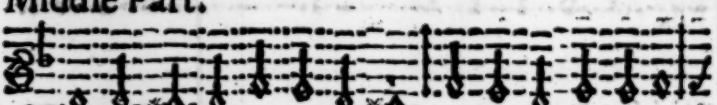




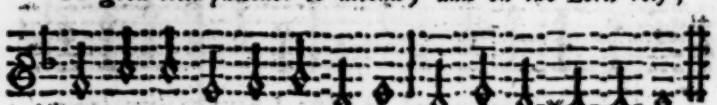
when other succours fail'd, to him I pray'd, who heard my cry.



Middle Part.

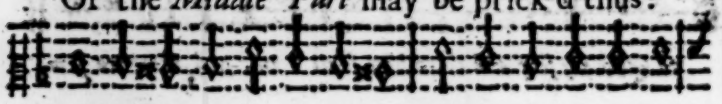


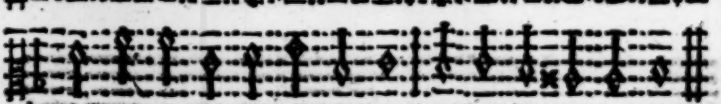
'Tis good with patience to attend, and on the Lord rely;



when other succours fail'd, to him I pray'd, who heard my cry.

Or the *Middle Part* may be prick'd thus:





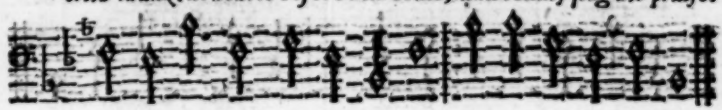
☞ Begin in *Unison* with the *Common Tune*, and sing the *Notes* as if in the *Treble Cliff* Proper; La, La, G, La, &c.

Common Tune. *Pſalm 95.*

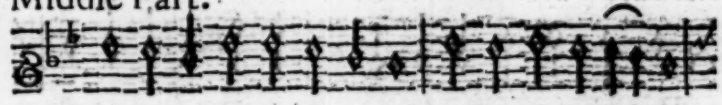
Come let us with u--ni--ted joys, to God our voices raiſe;

Baſs.

with thankful hearts before him come, and loudly ſing his praiſe.

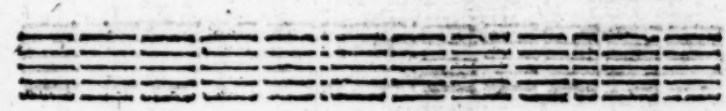


Middle Part.

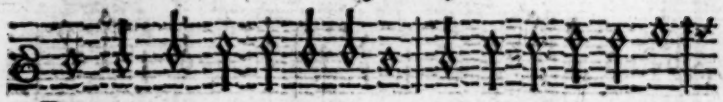


Come let us with u--ni--ted joys, to God our voices raiſe;

with thankful hearts before him come, and loudly ſing his praiſe.

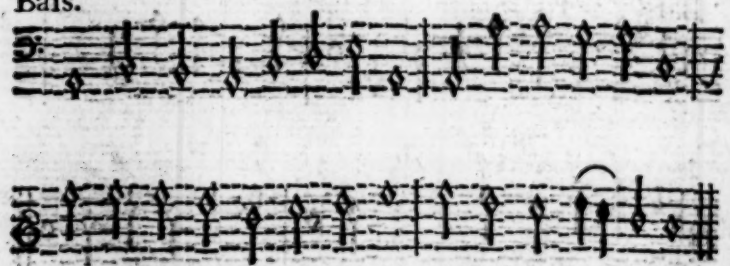


Common Tune. *Pſalm* 51.



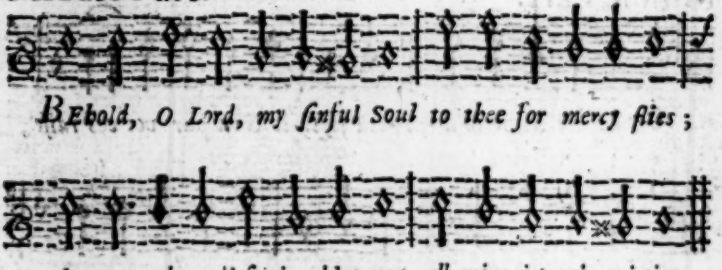
BEhold, O Lord, my ſinful Soul to thee for mercy flies;

Baſs.



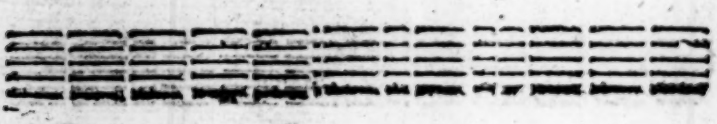
thy mercy boundleſs is, blot out all mine i—ni--qui-ties.

Middle Part.

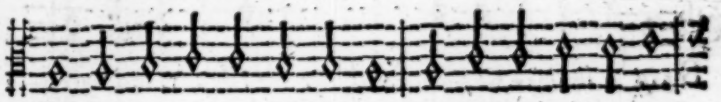


BEhold, O Lord, my ſinful Soul to thee for mercy flies;

thy mercy boundleſs is, blot out all mine i—ni--qui-ties.

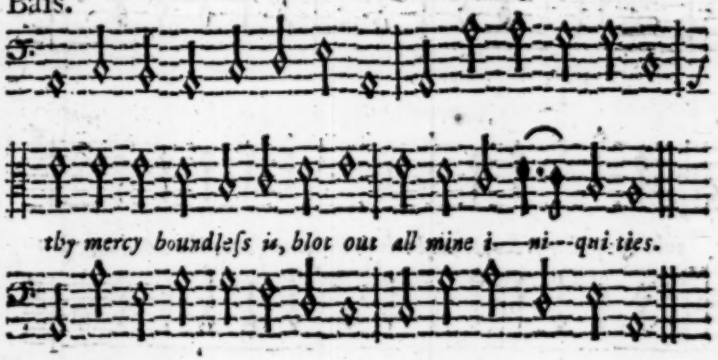


The former Tune prick'd on C *Cliff*, to exerciſe *Reduction* according to *Chap. IX.* The *Baſs* is the ſame as before; but the other Parts muſt be ſung in G *Cliff*, with Fe and Mi *flat*. The *Common Tune* begins an Eight above the *Baſs*, and the *Middle Part* a *flat* Third above the *Common Tune*.



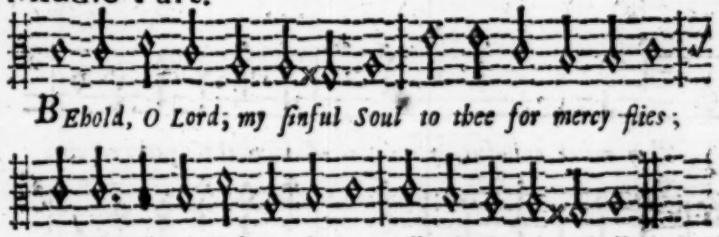
Behold, O Lord, my ſinful Soul to thee for mercy flies;

Baſs.



thy mercy boundleſs is, blot out all mine i—ni--qui-ties.

Middle Part.

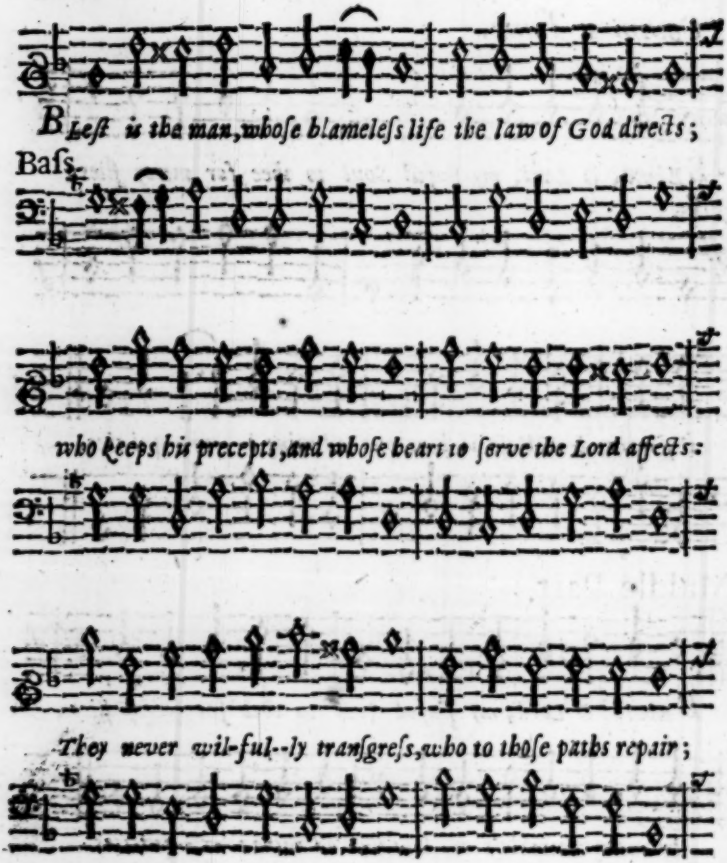


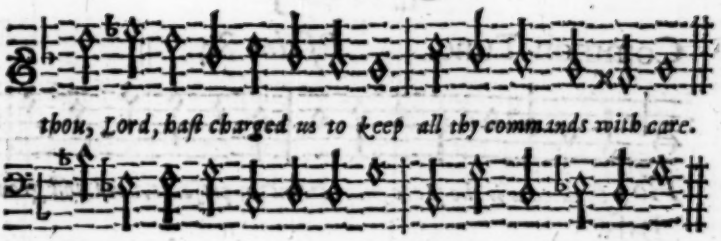
Behold, O Lord, my ſinful Soul to thee for mercy flies;

thy mercy boundleſs is, blot out all mine i--ni--qui-ties.

Here follow long Tunes of Eight Lines to a Staff, for the Metre of the Firſt Pſalm.

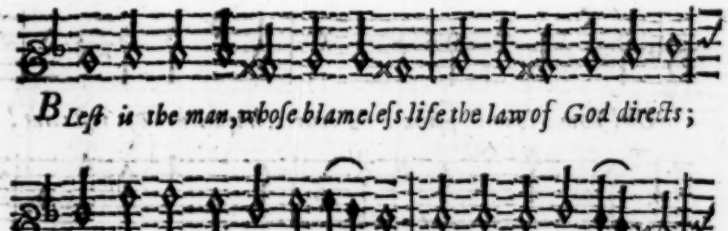
Treble. *Pſalm* 119.



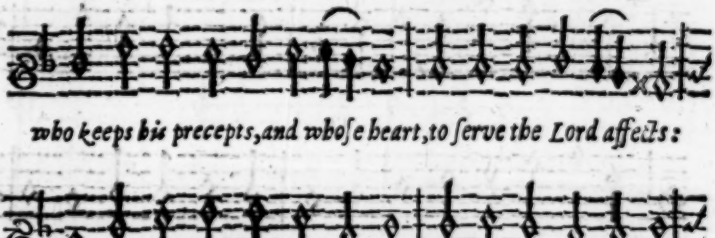


thou, Lord, haſt charged us to keep all thy commands with care.

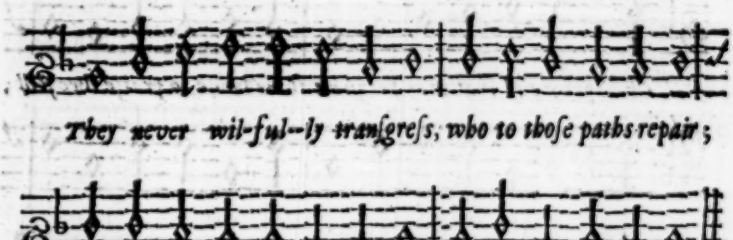
Middle Part.



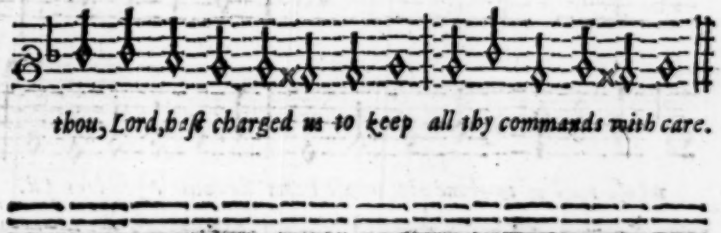
BLeſt is the man, whoſe blameleſs life the law of God directs;



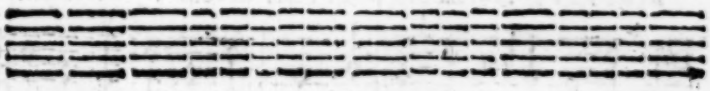
who keeps his precepts, and whoſe heart, to ſerve the Lord affects:



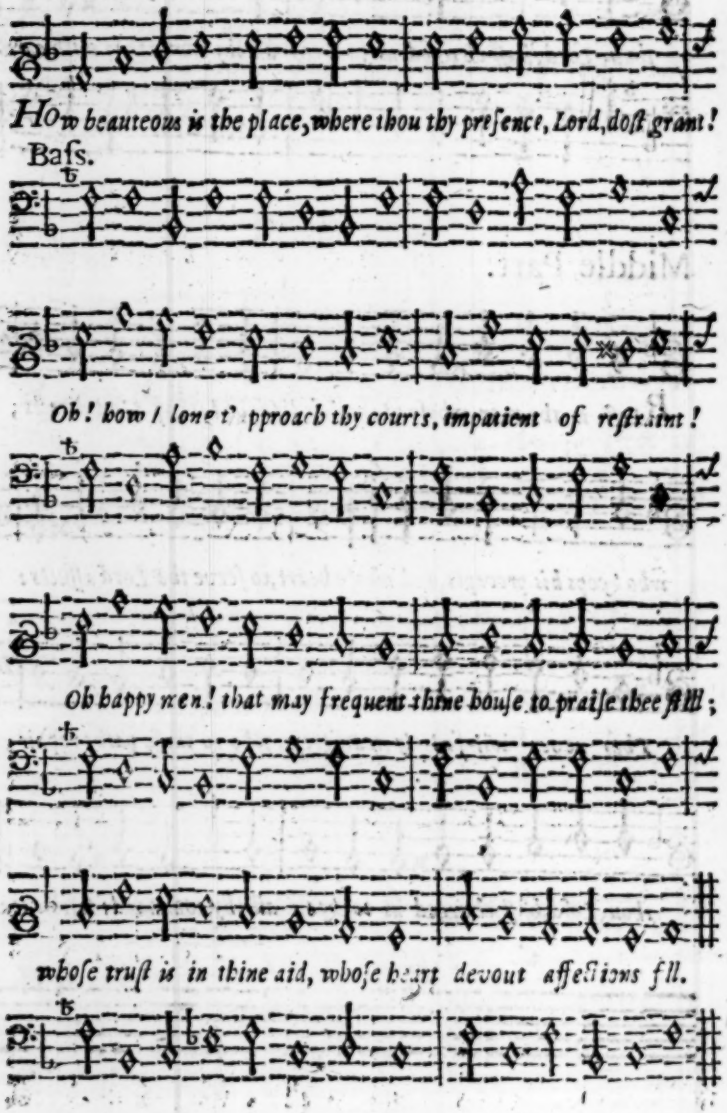
They never wil-ful--ly tranſgreſs, who to thoſe paths repair;



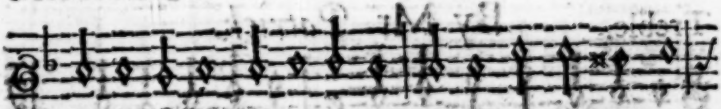
thou, Lord, haſt charged us to keep all thy commands with care.



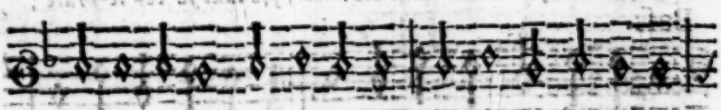
Common Tune. *Pſalm* 84.



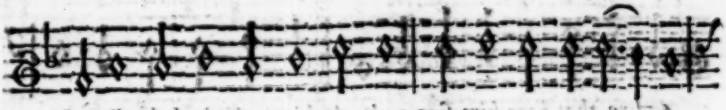
Middle Part.



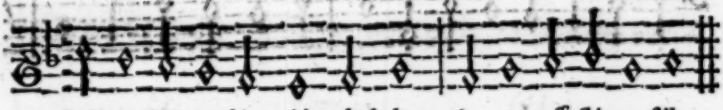
How beauteous is the place, where thou thy presence, Lord, dost grant!



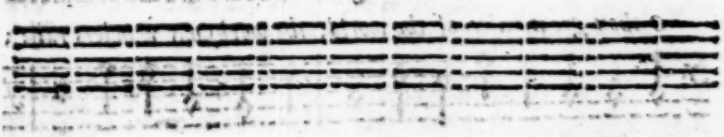
Oh! how I long t' approach thy courts, impatient of restraint!

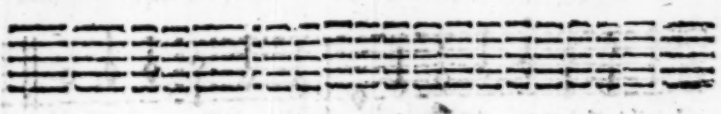


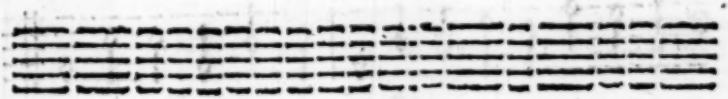
Oh happy men! that may frequent thine house to praise thee still;



whose trust is in thine aid, whose heart devout affections fill.



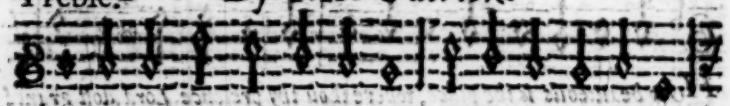




An *Hymn* taken out of the *Revelations*.

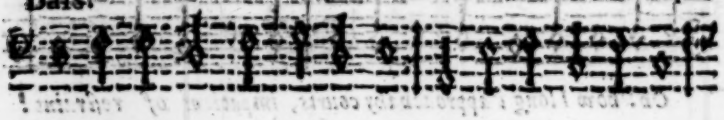
By Mr. *Patrick*.

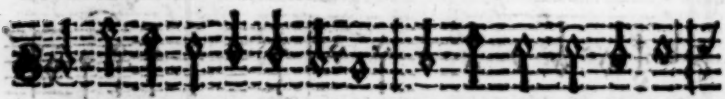
Treble.



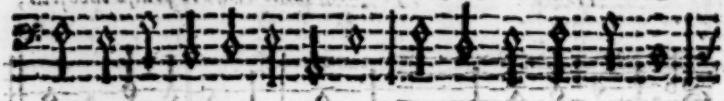
ALL ye that ſerve the Lord his name, ſee that ye ce- le-brate;

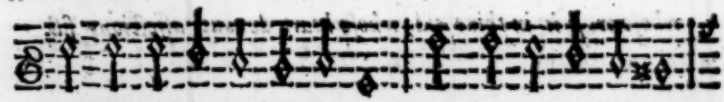
Baſs.



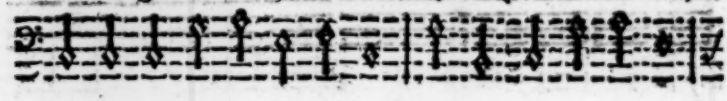


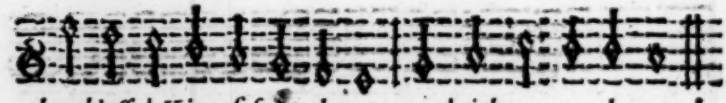
And ye that fear him ſing a--loud, his praiſe both ſmall and great:



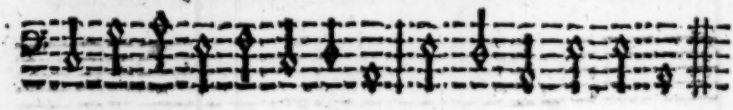


O thou great ruler of the world, thy works our wonders raiſe;

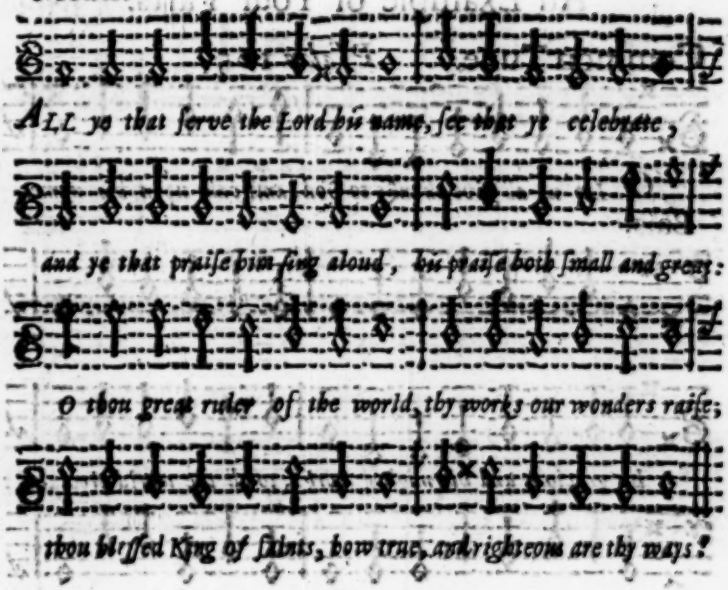




thou bleſſed King of ſaints, how true, and righteous are thy ways!



Mean.



II.

Who would not fear and praiſe thy Name,
Thou only holy one! (whom
The world will worſhip thee, to
Thy judgments are made known:
Moſt holy, holy, holy Lord,
Almighty is thy name;
Which was before all time, and is,
And ſhall be ſtill the ſame.

III.

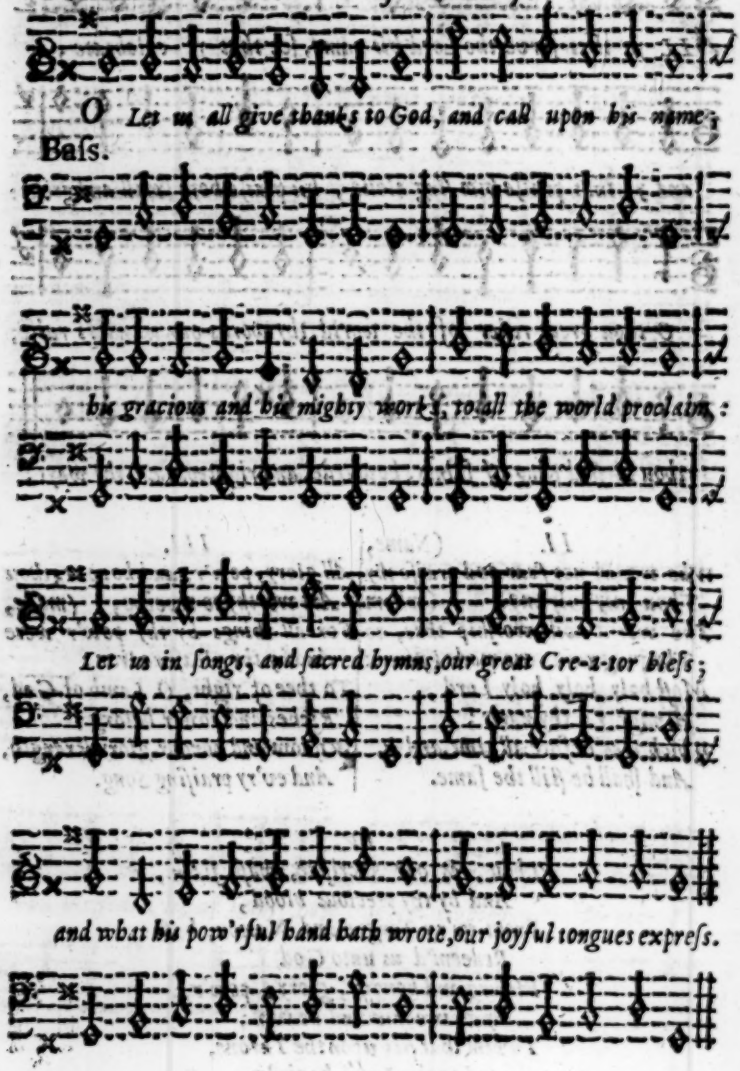
All glory, pow'r, and honour, thou
Art worthy to receive; (made,
For all things by thy pow'r were
And by thy pleaſure live:
To thee of right, O Lamb of God,
Riches and pow'r belong;
Wiſdom and honour, glory, ſtrength,
And ev'ry praiſing Song.

IV.

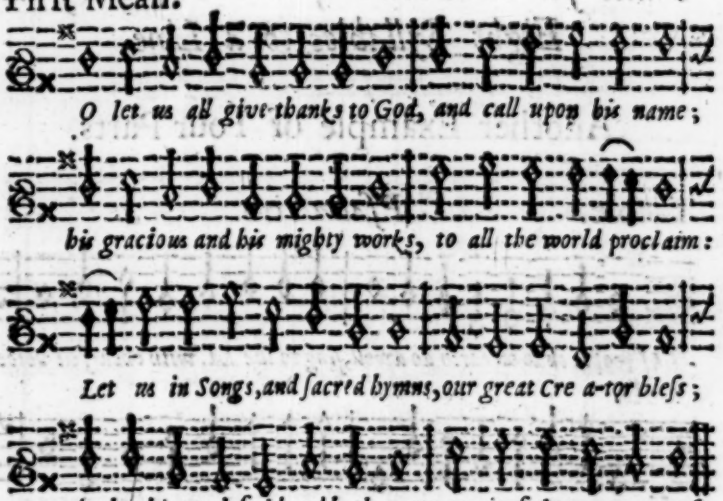
Thou, as our Sacrifice, waſt ſlain,
And by thy precious blood,
From ev'ry Tongue and Nation, haſt
Redeem'd us unto God
Bleſſing and honour, glory, pow'r,
By all in earth and heav'n;
To him that ſits upon the Throne,
And to the Lamb begiv'n.

An Example of Four Parts.

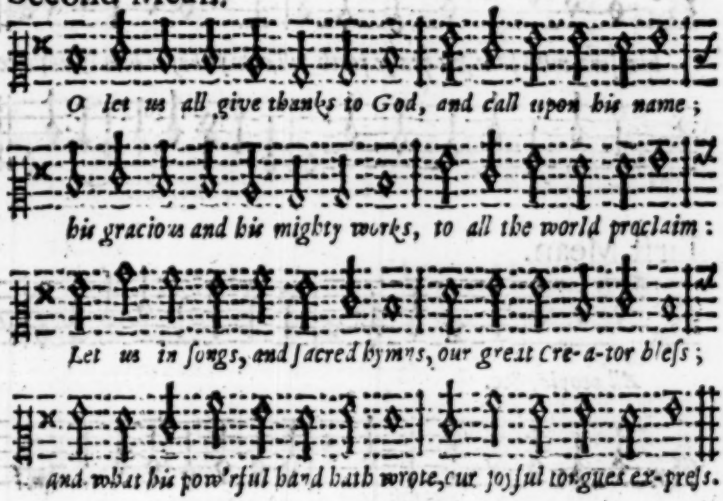
Common Tune. *Pſalm* 105.



First Mean.



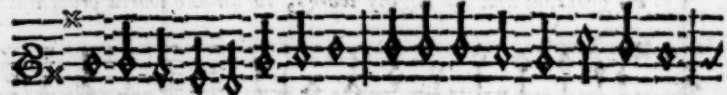
Second Mean.



Tunes for the Metre of the 100th Pſalm, Eight Syllables to a Line.

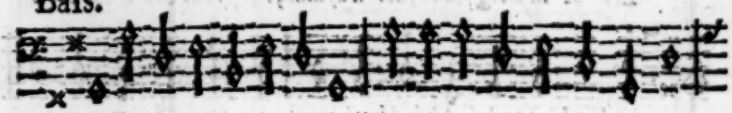
Another Example of Four Parts.

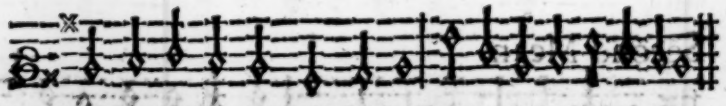
Treble. *Pſalm* 100.



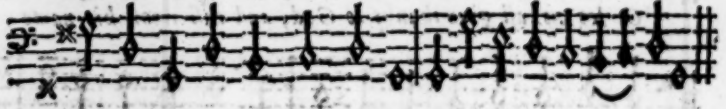
All people that on earth do dwell, ſing to the Ld. with chearful voice;

Baſs.

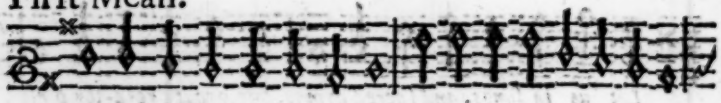




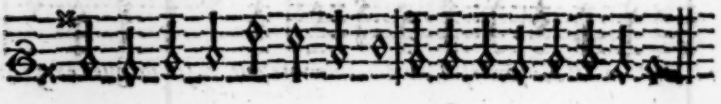
him ſerv with fear, his praiſe forth tell, com ye before him & rejoyce.



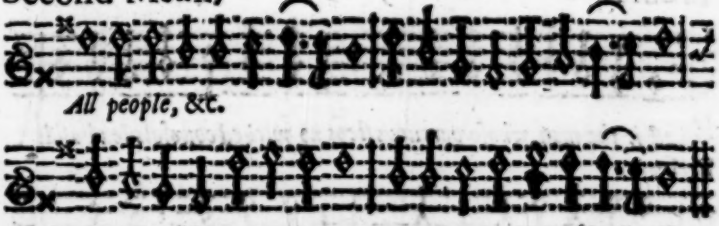
First Mean.



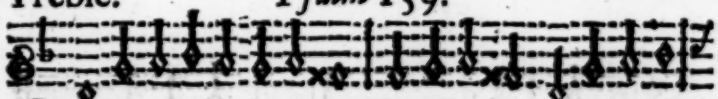
All people, &c.



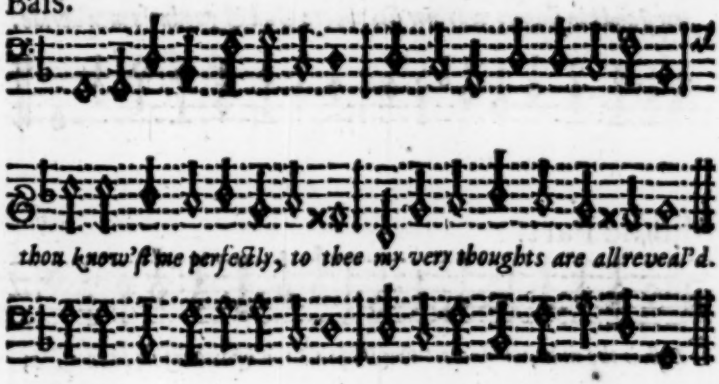
Second Mean.



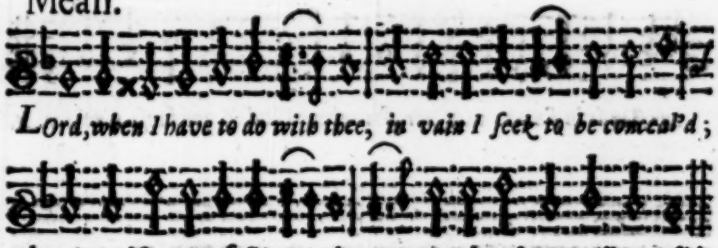
Treble. *Pſalm* 139.



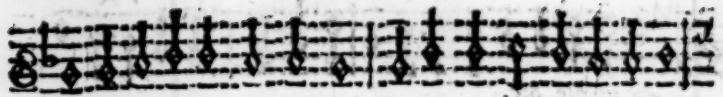
Baſs.



Mean.

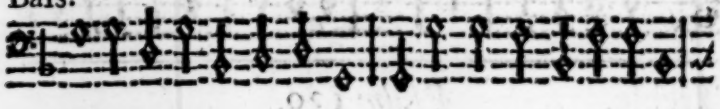


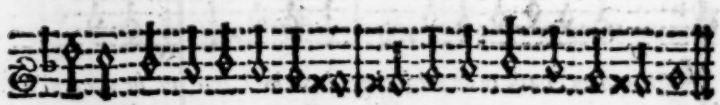
Treble. *Pſalm* 1.



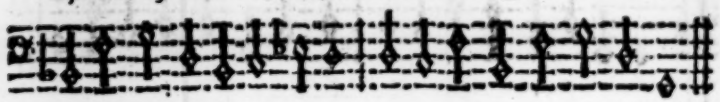
Bleſt is the man, whoſe vertuous ſteps no wicked counſels lead aſide;

Baſs.

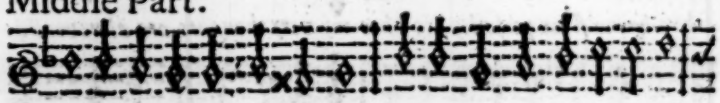




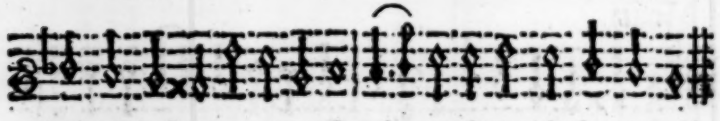
nor ſtands in ſinners way, nor ſits where God & goodneſs men deride.



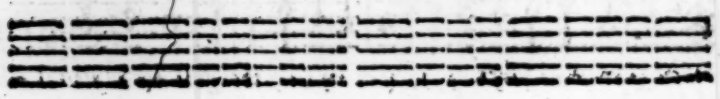
Middle Part:



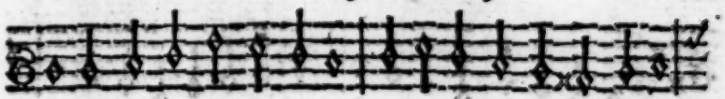
Bleſt is the man, whoſe vertuous ſteps no wicked counſels lead aſide;



nor ſtands in ſinners way, nor ſits where God & goodneſs men deride.

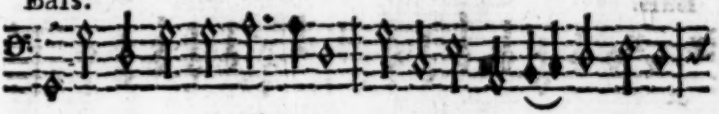


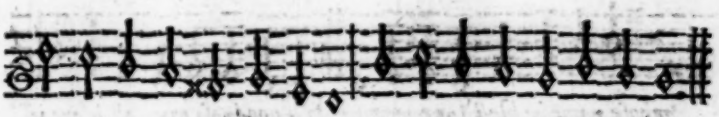
Common Tune. *Pſalm* 103.



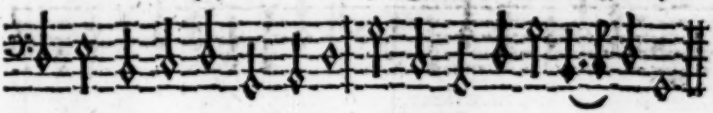
Bleſs thou the Ld. my ſoul, his name, let all the pow'rs within me bleſs;

Baſs.

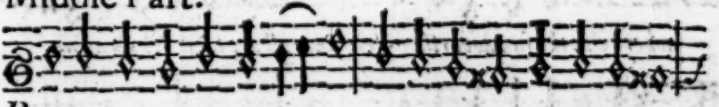




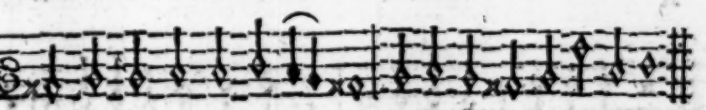
O let not his paſt favours lye for-got-ten in unthankfulneſs!



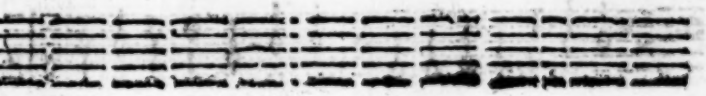
Middle Part.



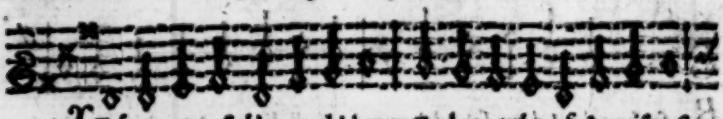
Bleſs thou the Ld. my ſoul, his name, let all the pow'rs within me bleſs;



O let not his paſt favours lye forgotten in unthankfulneſs!

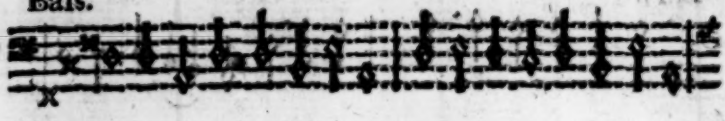


Treble. *The 113th Psalm. Tune.*



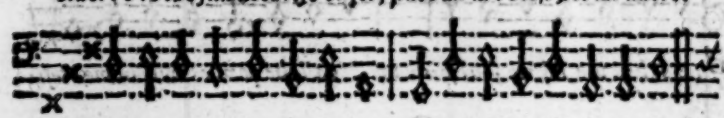
YE servants of th'eternal king, to God your chearful praises sing,

Bass.

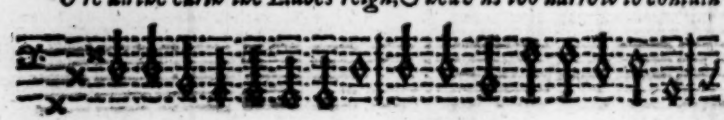


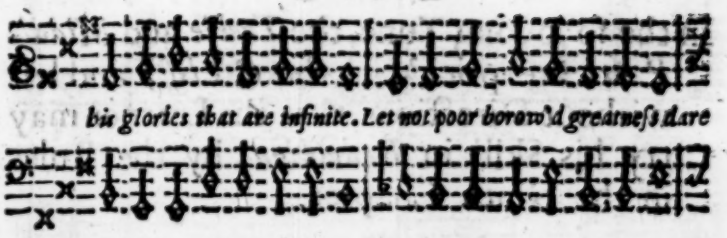
whose name be blest for evermore. His goodness over all is great,

where e're the sun does rise or set, since all are blest, let all adore.

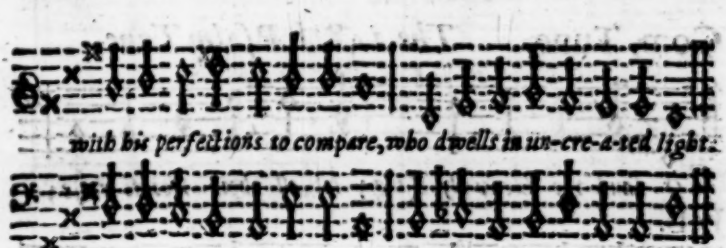


O're all the earth the L. does reign, & heav'ns too narrow to contain

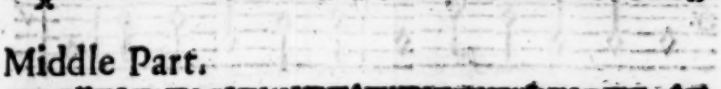




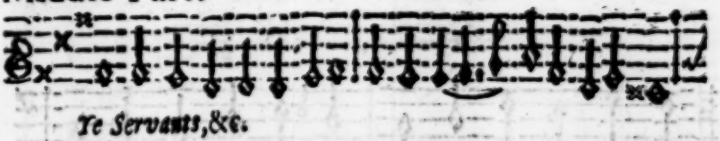
his glories that are infinite. Let not poor borow'd greatneſs dare



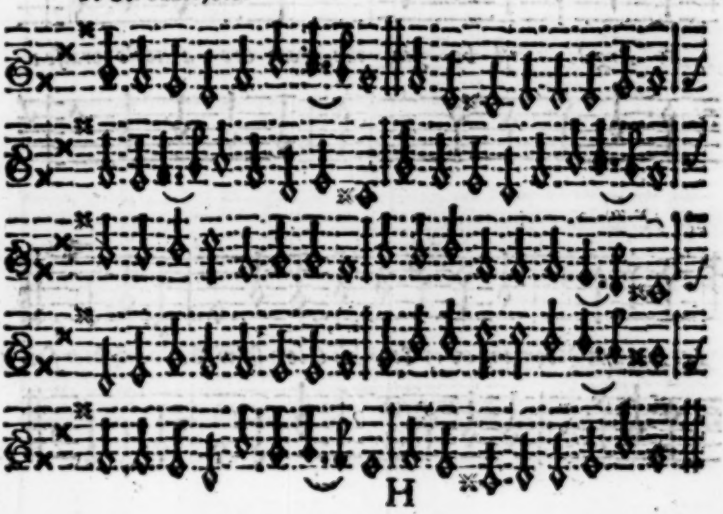
with his perfections to compare, who dwells in un-cre-a-ted light.



Middle Part.

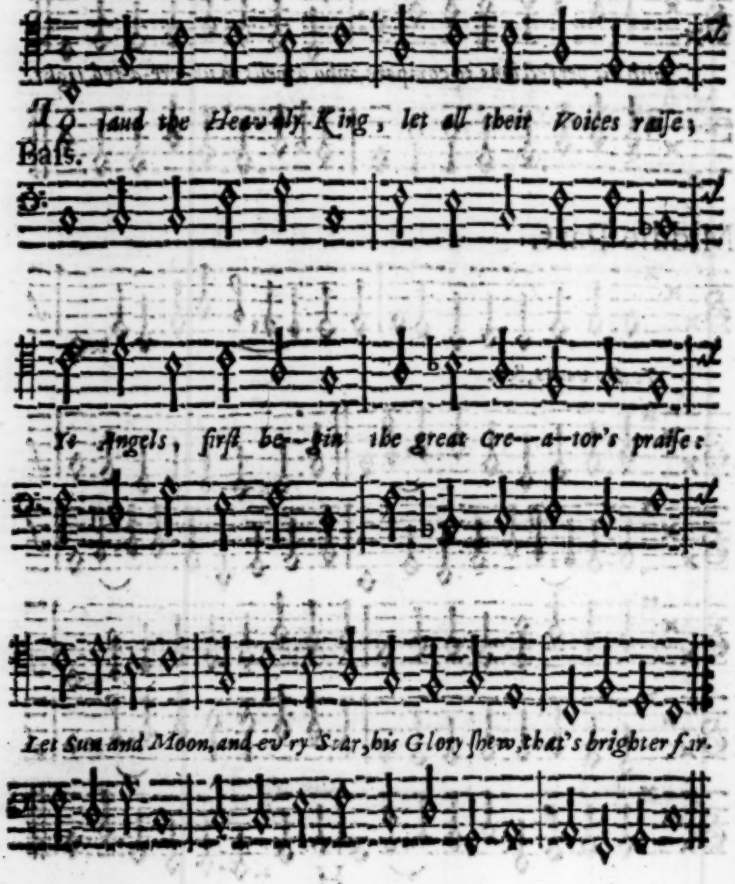


Ye Servants,&c.

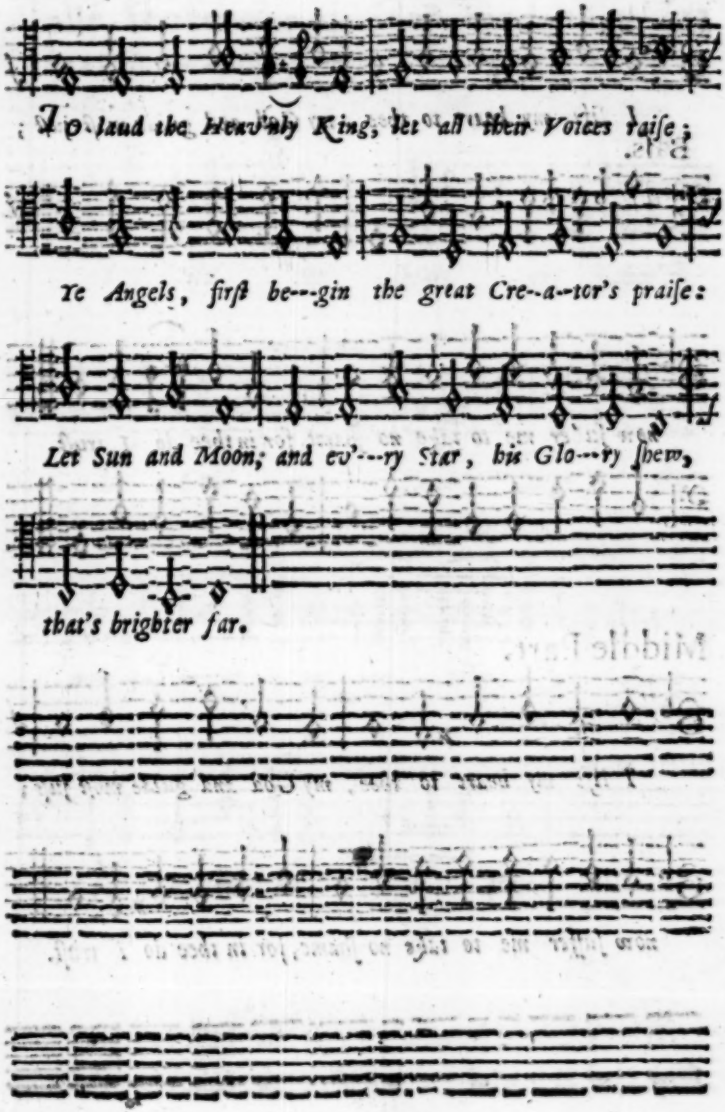


In the following Tune, the *Treble* and *Middle Parts* are prick'd in the ¢ *Cliff*, and left without Directions, that the Learner may try his Skill in *Reduction*, by the Rules in the Ninth Chapter.

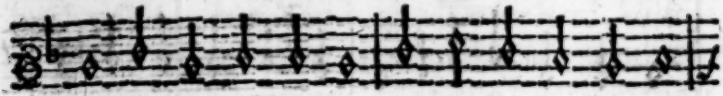
Com. Tune. *The 148th Psalm Tune.*



Middle Part.

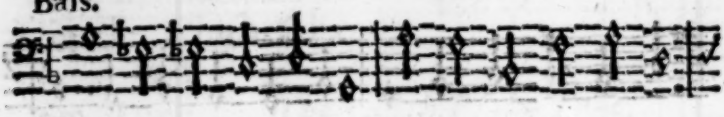

To laud the Heav'nly King, let all their Voices raise;
Ye Angels, first be---gin the great Cre--a--tor's praise:
Let Sun and Moon, and ev'---ry Star, his Glo---ry shew,
that's brighter far.

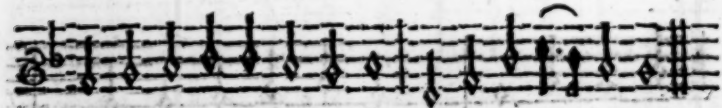
Treble. *To the Metre of Pſalm 25.*



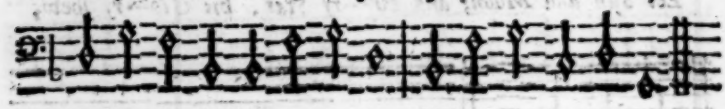
I lift my heart to thee, my God and guide moſt juſt;

Baſs.

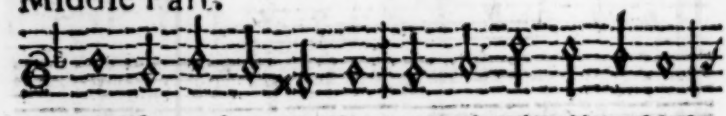




now ſuffer me to take no ſhame, for in thee do I truſt.

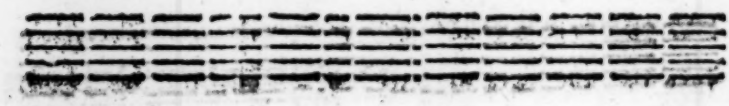


Middle Part.

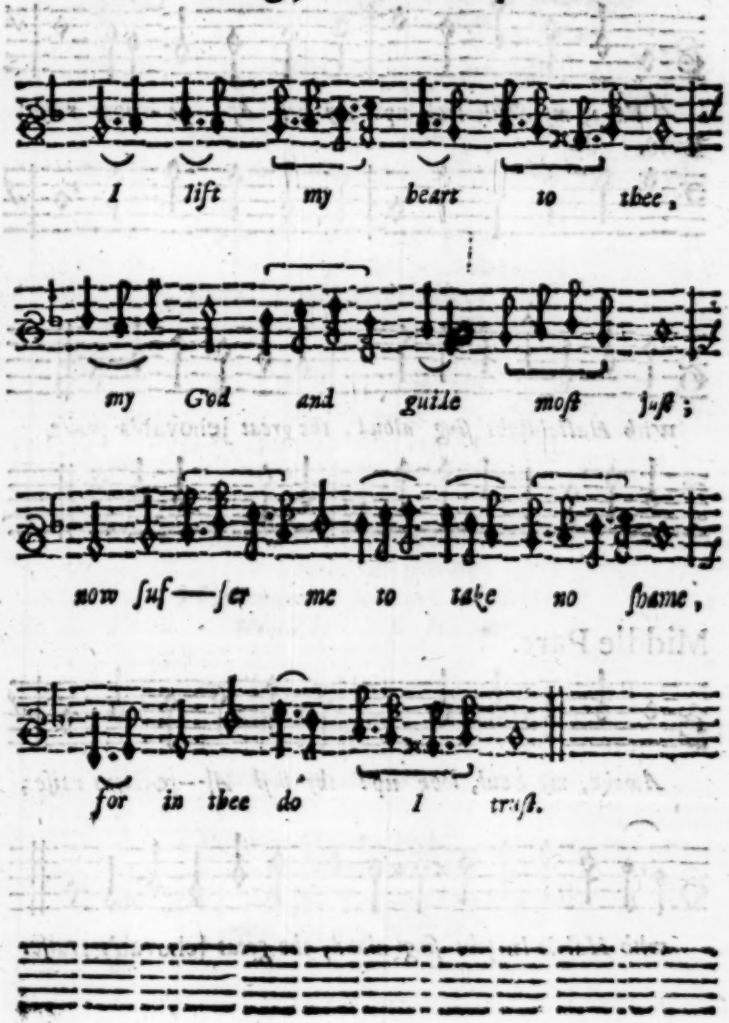


I lift my heart to thee, my God and guide moſt juſt;

now ſuffer me to take no ſhame, for in thee do I truſt.



The Notes of the foregoing *Tune* are uſually broken or divided, and they are better ſo ſung, as is here prick'd.

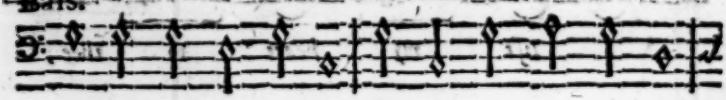


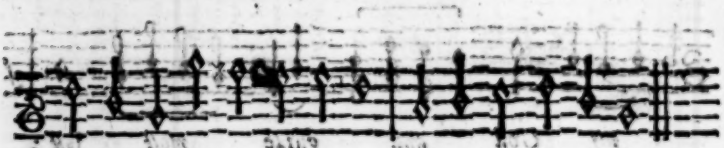
Another Tune for the Metre of Pſalm 25.

Treble.

Awake, my Soul, look up! thy beſt Af---fe-ctions raiſe;

Baſs.

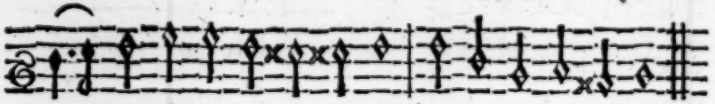




With Hallelujahs ſing aloud, the great Jehovah's praiſe.

Middle Part.

Awake, my Soul, look up! thy beſt Af---fe-ctions raiſe;



with Hal-le-lu-jahs ſing aloud, the great Jehovah's praiſe.

Angels

Angels and Saints all rest,
The Heavenly Hosts above,
There ceaſe not day and night to ſing
The Songs of Praiſe and Love.

The Heav'ns declare the Pow'r
And Glory of the Lord;
Their uſeful Light and influence,
Large Praiſes do afford.

The Air and Earth below,
All things that we behold,
Eternal Pow'r and Godhead ſhew,
And unſeen things unfold.

How great and manifold
Are all thy works, O Lord!
In Wiſdom haſt thou made them all,
By thy moſt pow'rful Word.

But, Lord, what Tongue of Man
Or Angels can declare,
The Wonders of thy Love and Grace,
Which in Chriſt Jeſus are?

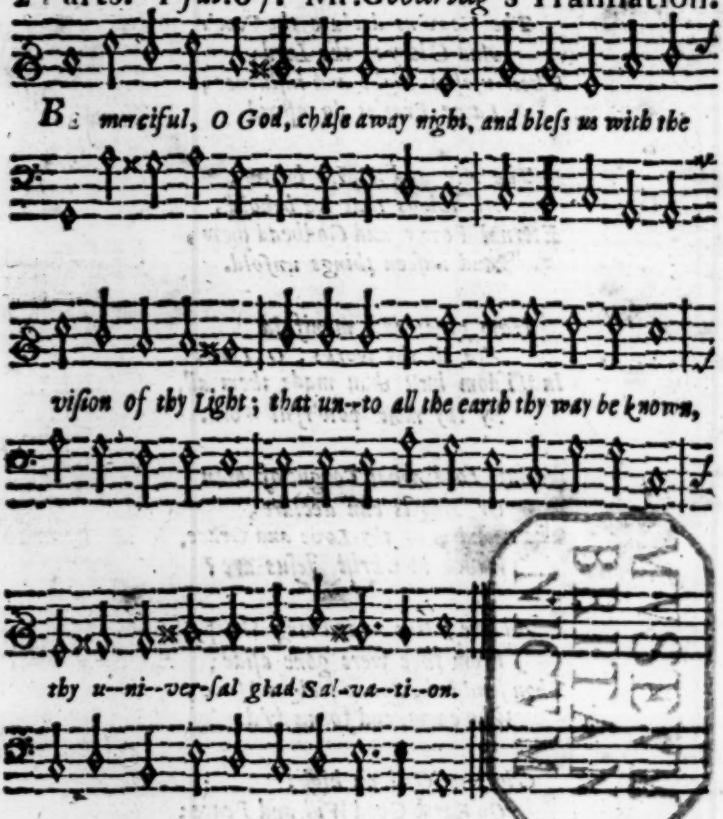
All we, like wand'ring Sheep,
From thee were gone aſide;
Thou ſent'ſt thy Son to ſeek and ſave,
Who came, and for us dy'd.

Glory to God on high!
On Earth Good Will and Peace;
Let Heav'n and Earth give praiſe to God,
And praiſing, never ceaſe.

A Tune

A Tune for the Long Metre of Ten Syllables to a Line.

2 Parts. *Pſal.*67. Mr.*Goodridg*'s Tranſlation.



Moſt of the *Pſalms* in this Metre, with more Tunes to them, you may have in Mr. *Goodridges* late Verſion.

FINIS.